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HERE was so little of importance going on in Berlin musically during and after the Christmas holidays that I could afford a short but necessary trip out of town until yesterday without fearing that the interests of our readers were to any perceptible degree lost sight of.

Two events worthy of notice transpired, nevertheless; one a New Year's Eve premiere at the Royal Opera House and the other a much more important first performance of a work with sacred text, which both, of course, I did not attend, but about which I will give you some critical opinions expressed by

the best among the local musical authorities.

About "Koenig Drosselbart," a fairy tale opera in three acts, the libretto by Axel Delmar and the music by Gustav Kuhlenskampff, the *Berliner Tageblatt* brought the following from the pen of my esteemed colleague, Dr. Leopold Schmidt:

Since Humperdinck made a fortunate stroke with "Hänsel and Gretel," the interest in fairy tale subjects began to renew. A kindred current in literature may have contributed toward leading opera anew into these grateful fields. In Germany, as well as in France and Italy, since the middle of the eighteenth century the musical drama owes much incitation to fairy tale lore. Thereby the inclination was a continuously wavering one, whether to treat the subject more or less seriously or more or less symbolically. Only in these latest days the fairy tale has had to serve preferentially as matter for an empty decoration or show piece. Humperdinck then brought it to renewed renown.

The new opera, "Koenig Drosselbart," which was vouchsafed us on New Year's Eve, is taken from the rich treasure of "Grimm's Popular Fairy Tales." The history of the haughty princess, who wants to remain in single blessedness, but is reverted to love by her disdained lover, forms its contents. It is perhaps the oldest version of the idea of "The Taming of the Shrew." For the value of a dramatic exhausting of the subject everything depends upon the psychological development, which makes credible to the listener the change of soul and mood that takes place in the woman stricken by love.

Axel Delmar, who wrote the libretto for the new opera, took matters easy in this respect, and through the lacking development in his characters, he also from the beginning drew narrow limits for the effectiveness of the composers.

The beginning of the opera leads us to the bridal wooing at the court of the old king.

His young daughter, Rosamund, disdains all offers, and makes fun of the King of Loveland, whom she scoffs because of the peculiar form of his beard, calling him "Drosselbart" (Thrush's Beard). As a punishment it is then decreed that the vixen is to give her hand in marriage to the poorest beggar, who, of course, is nobody else but Drosselbart in disguise. The marriage ceremony is performed by main force, and the young bride, ejected from the castle, has to follow the alleged ruffian into the woods.

The second act opens with sentiment. Repentance and longing for the happiness she thrust away are moving the heart of the princess, and all the more so as through need and humiliations her pride has been broken. Skillfully here the two popular lines

"Ich dummes Ding, so jung und zart—

Ach haett' ich genommen Koenig Drosselbart!"

are employed, and finely conceived is also the moment in which love awakens for the strong man who has shielded

her against a feigned attack made upon her by his own armor-bearer.

"So arm du bist, du schuetzt'st mich doch!" A last trial puts the converted princess to a severe test. As kitchen maid she has to hire herself out at the court of the King of Loveland. At a festive banquet, however, to which her father is also invited, Drosselbart discards his beggar's assumption and makes himself known to his bride as her kingly husband. The faithful armor-bearer, Ritterspurn, also gets his beloved first lady of the court, Miss Forget-Me-Not, and everything winds up in true fairy tale happiness. Compared with the sensibly tender scenes in the forest this final act is empty and on the surface, while the first act introduces too many extraneous elements, and is too boorish to sound the note of the fairy tale.

The person of the old king is without wit, copied outwardly entirely after the same figure in operetta. Scenically, as well as decoratively, the first act seems to be modeled after "Lobetanz," without, however, attaining the gracefulness and poetry of this prototype. The secondary characters have not been worked out at all. The diction is frequently by no means very tasteful, with the exception of the scenes in the woods, which in every respect, musically likewise, are the most successful ones.

The composer, Gustav Kuhlenskampff, is a well-known Berlin musician, who hitherto has distinguished himself more through choral works. Of his operas, several of which have been brought out at various opera houses, "King Drosselbart" is the first made known to Berlin. The overture already shows clearly the intention to sound a fresh, popular folksong-like note. Everything flows smoothly; the music gives itself naturally and bears nevertheless everywhere the symptoms of a distinguished manner of expression. In a time in which we see on one side strutting unnaturalness torment itself only too often, and on the other hand suffers no want of those who without scruple espouse heartily the course of triviality, naive music has its merits. But if one considers how much greater possibilities this interesting fairy tale subject could have furnished, and that the authors demanded a hearing at our foremost art temple, one misses, nevertheless, a more original and deeper treatment.

As already remarked, the poet has hampered the musician. In many finer traits one can perceive that Kuhlenskampff, in his endeavor to remain pleasing, did not give all he was able to give. The impression which his music creates is therefore everywhere a friendly one; really interesting, however, are only the forest scenes, in which he found warmer and more important means of musical expressiveness. The burlesque element takes up a good deal of space in the first act, but for it the composer lacks the humorous vein. Not bold enough to assume the tone of Offenbach, everywhere seeking for a happy medium which would not entirely lose sight of the style of grand opera, he grows colorless and weak where he intends to be gay. The orchestra also, while not always treated in light enough fashion, shows none of these jokes in instrumentation which are either entertaining through brilliant inspiration or characteristics. Kuhlenskampff seems to be pre-eminently a lyric nature. Where he portrays simple sentiment or wants to evoke a poetic mood, or assumes the tone of the folksong, he gives us his best efforts, and many such places in his opera may be designated as successful ones.

The performance did full justice to the novelty. Mrs. Herzog gave more unity to the impersonation of Rosamund than the authors had lent to the part by laying stress upon the childlike, naive side of the role in both her acting and singing. Her song at the fountain and the scenes with Drosselbart showed that she had bestowed loving care upon her by no means easy task, and she created the most favorable impression of the evening. Hofmann, as Drosselbart, had nice moments in his acting, both in comic as well as serious phases; his virile, noble baritone saved the lyric episodes from sentimentality, from which

the part, although not in correspondence with the meaning of the fairy tale, is not entirely free. The parts of Ritterspurn, the old king, the first lady of the court and of the nurse were well taken by Messrs. Lieban and Stammer and Mrs. Grادل and Miss Pohl. Lieban's *vis comica* knows how to strike fire even out of the most insignificant things. The opera had been musically prepared and was conducted by Dr. Muck and the mise-en-scène, as usual, by Tetzlaff. The New Year's Eve public seemed to find it a trifle too harmless a musical supper. Nevertheless, the work was amiably received and the composer was called out after each act, joined at the close of the opera by the librettist.

Just as the close of the old year brought us a new opera, it also bestowed upon us a new sacred work, a "Christmas Mysterium." About this work, which had its first performance at Duesseldorf a few weeks ago, and which was for the first time presented at Berlin last Saturday night at the Emperor William Memorial Church, Professor Urban thus expectorates himself in the *Vossische Zeitung*: The author is Philip Wolfrum, who lives at Heidelberg, where he conducts the Bach Society and occupies the chair for the science of music at the university. As a composer he has hitherto been known only to few. With this work he has made the attempt to revive the old mysterium, or rather, Maria cult, and to give it modern equipment, in which he may be said to have succeeded. Whether or no the Roman Catholic Church would not have been the more suitable place for a performance of this sort than the plain Protestant one it is unnecessary to comment upon.

To music in this mysterium a far greater scope has been allotted than was the case in the old ones. The scenic representation of the history of the birth of Christ is effected by means of "living pictures," and occasionally, also, through pantomime. All this, however, was suppressed at the performance under notice. That, however, the work was nevertheless engaging, speaks well for the interior value of the music. The text to it the composer put together from Bible quotations, folk poems and words of his own, intelligently and in the most advantageous way possible for musical treatment. In the latter he proves himself as highly endowed and a musician of learning. He went to work with phantasy and heart, and shows himself inventive as far as harmonization and instrumentation are concerned. He also understands the art of building up a tone piece clearly and characteristically, and masterly is his treatment of polyphony. Bach and Wagner inspired him, and he combines the melodic style of both in a peculiar and yet natural way. A joyful fundamental mood predominates in this music; a mystic halo, emanating principally from the orchestra, surrounds it. Through their old fashionedness, as far removed from it as we now are, the recitatives become attractive. Choral and other folk songs which the composer incorporated into his work, he has treated artistically and expressively. He is especially skillful in weaving an interesting polyphony around a melody he uses as cantus firmus. Among the solo parts the one of Maria is the most prominent. Her solo, "Still o Erde, Still o Himmel," is overflowing with pure and warm sentiment, and it grows to a most touching climax, when alluding to the Christ child's future fate, at the close of the choral, "O Haupt vol Blut und Wunden," is introduced. The chorus rejoices in the song, "Hauet ihr Hirten, Lauft Alle Geschwind" (Run Ye Shepherds, All Ye Run Quick). The composition takes on a powerful elevation in the first song, "This Is the Day Wrought by the Lord." But while here, despite a certain liveliness, the churchly dignity is maintained. In the dramatically pointed piece, "He Threatens Power with His Arm," the music grows somewhat operatic.

From the orchestra the composer understands eliciting the most variegated sounds, powerful as well as tender ones, gloomy as well as brilliant ones, which are dazzling through charming color mixtures. The very secular cymbal strokes, however, should have been dispensed with. He never lowers the orchestra to a merely superficial homophonous accompaniment of the vocal part. The orchestral preludes and interludes, however, are somewhat too lengthy. Some of these movements, though, probably stand in connection with the "tableaux vivants." If that be so, then they would become less prominent, and their richness of measure would grow more unobtrusive. The performance of the work, which Wolfrum conducted in person, united the forces of the ladies Grumbacher, de Jonge, Friedrichowicz, Krause and Schmidt, Messrs. Dierich, Heinemann, Bender and Syburg, the Royal Opera chorus, and members of the Bach Society, as representatives of the vocal parts, as well as Professor Reimann, organ, and the Philharmonic Orchestra.

They all endeavored to the best of their abilities to do justice to the demands of the composer. For the part of Maria, Mrs. Grumbacher, with her clear, friendly soprano and her devout delivery, seemed specially fitted, if she had only moderated her tremolo a little more. The difficult intervals allotted to the Evangelist and Narrator, as well as the endurance in the high register demanded of

him, caused no difficulties to Mr. Dierich. The public had assembled sparsely. In the majority people don't particularly ask whether a work deserves their interest, but merely care for the name of the author.

At the Philharmonic Popular concert of Thursday night, December 27, the habitués of the largely attended entertainments took occasion to show their gratitude toward Conductor Josef Rebecik by ostentatious and enthusiastic applause after each number of the program, and the demonstrations took on the shape of an ovation after the performance of the composer-conductor's dramatic overture.

The soloist of the evening was Mrs. Elizabeth Rebecik, the wife of the conductor, who some years ago was a successful opera singer. She interpreted on this occasion the great "Abschenlicher" aria from "Fidelio" and "The Ocean" aria from "Oberon," two of the most difficult numbers from the entire dramatic soprano repertory. Mrs. Rebecik still commands a soft, pure tone, which retained its brilliancy in the upper registry, and a well cultivated technic. She was also warmly applauded.

Rebecik conducted everything from memory on this occasion, including the Ninth Symphony of Beethoven.

The close of the year brought two deaths, the news of which was, in all probability, cabled over, and will have reached you long ere these lines will appear in print.

Prof. Heinrich Ehrlich died here during the night of December 29, after a prolonged illness, at the age of seventy-seven. He was born in Hungary on October 5, 1822, studied piano under Henselt, Bocklet and Thalberg, was for several years court pianist of the blind King George V. of Hanover, lived in Wiesbaden from 1855 to 1857, then in England, later on in Frankfurt-on-Main, and from 1864 to 1872, and again from 1886 to 1898, was teacher of piano playing at the Stern Conservatory in Berlin. In 1875 he received the title of professor, one of the highest distinctions a German musician can officially achieve.

Aside from quite a number of compositions, none of which will survive, and his claim of having composed the

second Hungarian Rhapsody of Liszt, Ehrlich, who was a much greater musical litterateur than composer, published the following musico-theoretical essay: "How to Practice the Piano," "Musical Studies During Piano Playing," "Ornamentation in the Tone Creations of Bach and Beethoven." Furthermore, he wrote some aesthetic and bellesletristic studies, among which may be mentioned "Modern Music Life," "Thirty Years an Artist," "The Art of Living and the Life of Art," and finally, "The Aesthetics of Music from Kant Down to the Present Time." From 1878 to 1893 Professor Ehrlich was music critic on the Berlin *Tageblatt*, and his fair and fearless pen, as well as his superior knowledge, made him one of the most valuable and distinguished among the Berlin brethren of the quill. Peace, which he did not find in life time, be granted to his soul!

The composer, Karl Milloeker, died on the very last day of the year at Baden, near Vienna. His career is well known, and has surely been discussed at length in American journals on the occasion of his demise. In the *Vossische Zeitung* I read that among Milloeker's papers was found a completed comic opera, entitled "The Star of the North." The composer left a fortune of 300,000 florins, a great portion of which is deeded to funds for needy musicians.

The first musician of the year to give a concert was the pianist Moritz Mayer-Mahr, who opened up promptly and set the concert ball rolling again on Tuesday of last week, January 2, at Beethoven Hall.

I have spoken of him and his pianistic qualities frequently before, and as he had reserved for himself only a modest space upon the program as soloist, I can pass him over all the more readily, as upon the occasion of his proposed piano recital in February I may return to the same subject. I want to mention, though, that in his group of solo pieces an Arensky character sketch entitled "At the Source," in a concert transcription by Siloti, calls for favorable comment as an effective little composition.

For the rest the program and performances were interesting through the co-operation of two other soloists. Paul Bulso, from the Royal Opera, delivered in most telling and dramatic style, with wonderfully plain and characteristic pronunciation and general delivery, the two Loewe ballads, "Edward" and "Hochzeitlied." He was less suitable in his method of delivery for lieder singing, although he made a success in this line, too, with the delivery of two nicely conceived songs ("Bergstimme" and "In der Ferne") by the concert giver, and two musically still more important ones ("Erwachen" and "Die Lindenwirthen") by Philipp Scharwenka.

The latter composer was also represented upon the program with his fanciful, but also somewhat fantastic and rhapsodic "sonata" in one movement, op. 106, in G minor for viola and piano, about which work I spoke at length on the occasion of its first production at the Dortmund

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meeting of the Tonkuenstlerverein. Rubinstein's F minor Sonata for the same combination of instruments, and the best work he wrote for a string instrument with piano, was also upon the program. These works were adequately but not overwhelmingly well performed by Messrs. Hermann Ritter of Wuerzburg and Mayer-Mahr. The inventor of the viola alta did not show off his instrument to the best advantage on this occasion. The huge, somewhat unwieldy viola with five strings sounds very well in cantilene and in the middle register, but when it comes to rapid passages, to "fiddling," the tone is too small to compete with or be heard against a concert grand, especially when it is tackled as ferociously as Mayer-Mahr did in the last movement of the Rubinstein work. On the whole I prefer the old viola on account of its peculiar and characteristic tone quality and nasal timbre, which I missed in Mr. Ritter's instrument.

Weingartner gave us at the sixth symphony evening of the Royal Orchestra a rousing reading of the "Bacchanale" from "Tannhäuser," which as a concert piece is equally as admirable as in the opera itself. This afterthought, with its Tristan colors, always seems to me like a new patch upon an old art work.

In his researches into "the symphonies after Beethoven" Weingartner must have stumbled also over Bruckner's Fifth Symphony, the one in B flat, which he presented in a finely thought out and carefully shaded style; in fact his reading of it impressed me much more than Nikisch's interpretation of the same work had done last year. In many ways I consider it the best of the symphonies of Bruckner I have so far made the acquaintance of, for it combines in a high degree inventive genius with the composer's

handicraft in thematic, contrapuntal and instrumental workmanship. Nevertheless, however, there are some moments of hiatus, frequent interruptions of the flow of composition, and altogether a want of logic in construction and development. An erratic genius was this old man Bruckner. The final movement, however, shows consummate art in every way, and the coda, in which an extra brass choir is introduced, is so great in its euphonious beauty and so overwhelming in sound effect that it sends the cold shivers down your back. Weingartner earned much applause after the performance, but it was not unmingled with some opposing hisses.

Beethoven's Second Symphony formed the close of the program.

The program for the next concert on January 22 embraces Beethoven's second "Leonore" Overture, Haydn's D minor Symphony, Weingartner's symphonic poem "The Realms of the Blessed" and Raff's "Forest" Symphony.

Miss Martha Remmert, pianist; Concertmaster Henry Petri, of Dresden, and Georg Wille, 'cellist, have combined to give three Beethoven Trio soirées at Beethoven Hall, the first one of which proved quite a success. The lady, who seems to be the soul of this artistic undertaking, is more of a strong minded than of an emotional pianist. Brain seems to carry it over sentiment, and this is perhaps not the worst quality for good chamber music interpretation. The proof was that the first of Beethoven's trios (the E flat, op. 1, No. 1—and what an op. 1 it is!) was given in a most intellectual and at the same time charming style on this occasion. More of the first program I could not stay to listen to, because of another affair which claimed my attention.

This was a musical entertainment called a "French concert" and given by Messrs. Ch. M. Widor and Isidore Philipp, of Paris.

The amiable and gentlemanly organist of St. Sulpice, whose personal acquaintance I had the pleasure of making later on, proved himself a very competent conductor, for he did with the Philharmonic Orchestra at the first time of wielding the baton over this excellent body of artists what he liked, and the interpretation of his Third Symphony for Orchestra and Organ (in E minor) was in every way a satisfactory one, all the more so as the organ part was intrusted to the experienced hands of Prof. Dr. H. Reimann. The work itself, however, was a thoroughly disappointing one. It gives the impression of having cost considerable midnight oil. Everything in it shows the hand of the refined and tasteful musician, but it is small in ideas, of which, moreover, it contains only a paucity. What was more astonishing, however, is the fact that in this symphony at least the organ, this most powerful of all musical instruments, is not handled to the best advantage. Widor uses it mostly antiphonally, as a contrast or an answer to the utterances of the orchestra, and only at the very close (E major) of the symphony the organ and orchestra are combined to reach a dynamically very sonorous, but more obstreperous than organically powerful climax of his work.

Isidore Philipp proved himself a well equipped pianist in the performance of Widor's F minor Piano Concerto, op. 39. A Fantasy, op. 62, had been announced upon the program, but the orchestral material had not arrived in Berlin in time, and hence this piano concerto was substituted. Whatever the fantasia may be, I am sure it is a greater work than the concerto, for it could hardly be

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more inane and also more innocuous. Only the final movement has something like brilliancy, and the opportunities it offers were not lost by Mr. Philipp, who brought them out to the best advantage with a clean-cut, admirably even and well developed technic and a crisp touch, as well as scintillating, but somewhat hard tone.

Besides Mr. Widor's name the program of this "French concert" contained only one other, that of Emilie Bernard. I never saw it before, but whoever this Mr. Bernard may be, his overture to "Beatrice" is a very weak, in fact a mere conservatory pupil's work, and I am sure that far better and greater compositions of modern French authors could and should easily have been found to take its place upon a first concert program in the German capital.

The two sympathetic French artists were also participants in a chamber music soirée at Bechstein Saal, where Mr. Philipp, joined by Messrs. Halir, Mueller and Dechert, gave us a good performance of Widor's piano quartet, op. 66. It is also a neat work rather than a great one, but I liked very much the sprightly scherzo in F and the more massive finale which opens in D and closes in A.

A suite for piano and violin, op. 34 in D minor by Emile Bernard (again), is of as light calibre as his overture, but somewhat more pleasing in contents. It is, however, miniature music and not worthy of the distinction of a place on such a program.

Two pieces for two pianos ("Conte d'Avril"), which I have heard before also for orchestra, brought the composer, Mr. Widor, upon the platform and earned him some well merited applause.

By far the greatest work upon the program was the closing one, Saint-Saëns' Piano Trio, op. 92.

A second chamber music soirée of Messrs. Widor and Philipp had been announced, but seems to have been abandoned. On the other hand Mr. Widor gave an organ recital upon Professor Reimann's organ at the Emperor William Memorial Church on Saturday afternoon, and the two French artists will participate in similar way as at their own concert, in to-night's Philharmonic Popular concert.

Bruno Granichstaedten, a member of the young Munich school of composers, gave at the Singakademie a song recital, the program of which was made up of a dozen of his own Lieder, to the interpretation of which chamber singer Eduard Schuegraf vainly lent his voice and musical intelligence. Such unquestionable rot as these alleged songs, without melody, rhyme or reason, I have rarely heard. It was as if a maniac had written notes at random, or a child had lent its inexperienced hand or the flies had bespeckled the five-lined leaves. The composer sat at the piano as accompanist and took himself quite seriously.

The most interesting concert of the week was the one of last night, the sixth Philharmonic concert under Nikisch's direction, in which Alexander Glazunow's latest (sixth) Symphony in C minor had its first hearing here. It seems to me the best work produced by any of the younger members of the neo-Russian school since Tchaikowsky's final symphony, and I was greatly taken, especially with the first movement. In contents this offers three well contrasting themes, the first and third ones of which are of musical importance, and their development, as well as the entire structure of the movement is thoroughly consequent and imperiously logical. The slow movement consists of a set of seven variations upon a theme in G major, which, in itself, does not present itself as a very pregnant or particularly original one. But what the composer achieves with it is thoroughly admirable. Especially

touching is the second variation, where the theme appears first in the oboe. There it is wrought into a clever scherzino in E major, which is delightfully orchestrated; further on a short fugato is built upon the same theme, and the most beautiful of all uses of it is made in a tender Notturno in B major, while the final variation, in which the theme appears as a choral, is harmonically and contrapuntally alike interesting.

The third movement, an intermezzo in E flat, is very pretty, but less important musically, and the final movement brings one of the biggest proofs of musicianship in the way of thematic treatment which has been produced by the technically so very advanced modern Russian school. There occurs in it a number of rhythmic evolutions which gave me an inkling of what modern America must mean with that enigmatic designation of "rag-time," of which I have heard so much of late, but of which nobody I met so far could give me an accurate or comprehensive (to me) description.

Nikisch scored a great success with this novelty, which was superbly performed under his baton by the Philharmonic Orchestra. Another novelty upon the program, but one which came dangerously near falling flat, and more or less justly so, was Prof. Heinrich Hofmann's character piece "Irrlichter und Kobolde" ("Will o' the Wisp and Hobgoblins"), which is nothing but a revamping of his own much better scherzo, "Lichtelfen und Reifriesen," from his "Frithjof" Symphony, with a little Mendelssohn, Raff and even Wagner thrown in. This sort of music making is überlebt, antiquated, and, if the good professor has not anything new to say he should at least stop composing and give younger, more daring and more original men a chance to be heard.

The only other orchestral selections on the program were the three well-known excerpts from Berlioz's "Damnation of Faust," which are among the battle horses of every conductor, but Nikisch always succeeds in making them especially attractive and effective. In the case of the Minuet of the "Will o' the Wisp" and in the "Dance of the Sylphs" he does this with perfectly legitimate means; in the case of the "Rackoczy March," however, he gains his special effect through a wildly rushing, allegedly Hungarian tempo, which deprives the march of much of its stately grandeur.

The soloist of this concert was Ysaye. This is saying enough, as far as every American reader of this paper is concerned. But the eminent Belgian violinist also conquered Berlin as he did New York and Boston, or in fact the entire civilized world. He is without a doubt the best all around performer on his instrument of our day. The Saint-Saëns B minor Concerto he performed with the greatest grace, suavity and ease one could imagine. It is not a very big work, except in its first movement, but Ysaye makes of it all that can be gotten out of it in the way of tonal charm and euphoniousness.

The Bach G minor Prelude and Fugue was also a touchstone for fine, clear playing of the most intricate voice leading work ever written for four strings, but it was not Bach playing of the Joachim style or the German sort. It had a French perfume of its own, which may be quite palatable and charming in its way, but which militates against the monumental style of the grandest of all composers that ever lived. The same, to a somewhat moderated degree, applies, also, to the performance of Beethoven's G major Romanza. It was hardly sturdy enough, but then a romanza can stand a lot of sweetness and tenderness. Of course Ysaye was applauded to the echo, and, as an encore upon many recalls, responded with the Guiraud caprice.

The program for the next concert embraces a Haydn G major Symphony, Chopin's F minor piano Concerto,

performed by Sauer; Strauss' "Tod und Verklärung," Weber's "Invitation to the Dance," and the "Tannhäuser" overture.

Rumors have of late made the rounds of the press to the effect that the Bayreuth Richard Wagner Theatre is in such dilapidated condition that the building can no longer be considered a safe one. Of course the powers at Bayreuth are out with a forceful denial of the unsafety of the building, but I remember now that for years past the balcony above the boxes, where you could see and hear just as well as in any other place in the opera house, was no longer opened to the public, and yet those seats could and would undoubtedly have been sold if they had been considered safe, or, if not, perhaps the Bayreuth police authorities had prohibited their occupancy.

Messrs. Stoumont and Calabresi intend to retire from the directorship of the Brussels Théâtre de la Monnaie. Their probable, but not yet assured, successor will be either Maurice Kufferath or the equally well-known musician, Guidé. The latter would try to secure as first conductor Felix Mottl, of Karlsruhe.

A peculiar and, to most of the witnesses, quite amusing incident occurred the other day in the private box of Director Landeker, of the Philharmonie. Among the occupants was Mrs. Nellie Melba, together with a young boy pianist, her protégé, when Eugen d'Albert entered the box with his present (third) wife, née Hermine Finck. A general presentation all around ensued, but scarcely had the wonder child pianist heard the name of Mrs. d'Albert pronounced when up he jumped, threw his arms around that lady's neck, kissed her emphatically, and, amid other tokens of pleasure, excitedly declared that he was overjoyed at last to make the acquaintance of the celebrated pianist, Teresa Carreño, about whom he had heard so much, and whom he now wanted to play for him and allow him to play for her. When he was told that the present Mrs. d'Albert was not Teresa Carreño, he refused to believe it, but with puerile pertinacity, probably thinking that he was to be made the victim of a practical joke, insisted all the more upon calling Mrs. Finck-d'Albert Madame Carreño, until at last, among tears of laughter, Mme. Melba intervened and set matters straight.

The state of health of the unfortunate song composer, Hugo Wolf, who is confined at the Vienna State Asylum, and stands under the special observation of primary physician, Dr. Rubenik, has lately gone from bad to worse. All hopes of an ultimate recovery are abandoned, as nourishment as well as sleep can only be brought about artificially.

Hugo Wolf was born on March 13, 1860, and received his first lessons in violin and piano playing from his father, until he went to the Benedictine Convent of St. Paul, in Carinthia, where he was instructed in organ playing. Early in the eighties he became a pupil of the Vienna Conservatory, which institution, however, he left after only one year's study. From then on he went his own way and devoted himself almost exclusively to Lieder composing, in which field he soon became pre-eminent. He has published more than two hundred songs. Of his choral works, with orchestra, several have also been received with favor, notably his "Feuerreiter" and "Die Christnacht." His four-act comic opera, "Der Corregidor," had its first performance at Mannheim in 1896.

From Privy Councillor Pierson I learn that the Royal

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Intendancy intends to erect in the space of two years an entirely new opera house in the western part of the town, the theatre to be called "Royal Richard Wagner Opera House," and to be devoted exclusively to the performance of the master's works and to the operas of the German musical classics. The present Royal Opera House will be entirely remodeled and rebuilt (as far as the stage and its accessories are concerned) in 1901, and will become a sort of opera comique. The New Royal Opera House (Kroll's) will also be retained, especially for summer opera, and will be used as a folks opera of the first rank. Berlin will soon become the world's greatest operatic centre, just as it is already its most important musical metropolis.

Manager Loewenstein's third subscription concert is postponed from January 15 to January 23. It was to have been conducted by Mascagni, but he took the Berlin criticisms to heart, and has abdicated the baton. The concert will be under the direction of Josef Sucher. The next following concert is to be conducted by Leoncavallo.

Melba, who scored considerable success in Vienna, Budapest and Prague recently, has returned to Berlin, where she will give a concert of her own at the Philharmonie on the 23d inst. with the assistance of Joseph Joachim. She will also be heard in some more guesting appearances at the Royal Opera House.

The Philharmonic dinner at the ever hospitable home of Director Landecker last Sunday was the most successful one of the many I had the good fortune to attend so far. I shall not make you envious by a recital of the sumptuous repast or an enumerating of the different brands of wine. But you will believe me that I enjoyed the affair if I merely give you a list of some of the musical personages assembled around the beautifully decorated board.

There was Arthur Nikisch and wife, Mr. and Mrs. Herman Wolff and daughter, Dr. Muck and wife, Mr. and Mrs. Alexander Moszkowski, Busoni, who has just been decorated by the Grand Duke of Saxe-Weimar; Siegfried Ochs and wife, Charles M. Widor, Isidore Philipp, Lieban, from the Royal Opera, and Mrs. Lieban-Globig; Mr. and Mrs. Willy Burmester, Eugen Ysaye, Dr. Pfau, of Leipzig; Professor Halir and wife, Dr. Castan and Concertmaster Argiewicz.

Among the callers at the Berlin office of THE MUSICAL COURIER during the past and part of the present week were Alfred Nossig, the sculptor-poet and litterateur, who brought me a specimen of his exquisite relief medallion of Paderewski (now for sale also in the United States), and who showed an equally successful taking of Max Nordau's characteristic features, which would delight my friend Huneker. Then there was Isidore Philipp, the Paris pianist; Mrs. Laura B. Mehrtens, from Savannah, Ga.; Mrs. Ruth Park, from Saratoga Springs, N. Y.; Willy Burmester; Mrs. Buttke, a local piano teacher; Miss Mary Forrest, the American vocalist; Miss Rita Elandi, the handsome dramatic soprano; Mrs. S. O. Cottlow; Miss Mary Avery, a pupil of Mr. Boise; Christian Sinding, the Scandinavian composer; Hans Windenstein, the Leipzig conductor; Arno Hill, concertmaster and violin virtuoso, together with our esteemed Leipzig correspondent, the pianist and composer, Alvin Kranich, of New York.

You see I would not exactly have suffered from lack of company or from ennui even if I had had nothing else to do than to receive visitors.

O. F.

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WHEN the higher intelligence becomes more universal, the successful teacher will have a share in the triumphs now achieved by the virtuoso. Every discriminating mind, after reviewing the list of piano teachers in different parts of the country who studied with Frederic Mariner, will conclude that Mr. Mariner is deserving of the highest honors, not in any remote future, but now.

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Mr. Mariner is a native of Maine. He is an American to the core, and has studied only with Americans. He came to New York nine years ago and took private lessons of Mrs. A. K. Virgil, director of the Virgil Piano School. His gifts were recognized both by Mr. and Mrs. Virgil, and in 1892 Mr. Mariner became a teacher in the school. His advancement was rapid, and to-day he is known throughout the country as the "technic specialist."

A partial list of piano teachers who have at some time received instruction in the secrets of the Virgil method from Mr. Mariner is appended:

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Music at Willow Grove.

The management of Willow Grove Park, Germantown, Pa., announce that they have engaged for the coming season three musical organizations. The opening day will be the Saturday preceding Memorial Day, May 26, at which time Walter Damrosch and his orchestra will hold forth for a period of five weeks, ending June 29.

Beginning June 30 and continuing for four weeks, ending July 27, Bellstedt's Cincinnati Band will furnish the music.

Beginning July 28, for a period of five weeks and two days, up until the park closes, Labor Day, September 3, the Royal Marine Band of Italy will discourse music.

What is the Royal Marine Band of Italy?

Artists for Maine Festival.

The Lewiston (Me.) Journal of January 25 states that William R. Chapman said in "secret session with the Journal":

"I have the contracts in my pocket for the next Maine Festival artists and most of them are all signed. The list will be made public simultaneously all over the State about February 15."


From other advices received from Maine it would appear that this statement of the Lewiston Journal is not correct. All contracts have not as yet been signed.

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PROF. J. J. GOULET'S Symphony Orchestra presented the following program at Windsor Hall on the afternoon of January 26:

Overture, Martha.....	F. de Flotow
Symphony, The Unfinished.....	Schubert
Concertino.....	Ch. Oberthur
Harp and orchestra.	
Traumerei.....	Schumann
String orchestra.	
Rêve après le Bal.....	Broustel
Stances.....	Flégier
Soprano and orchestra.	
Bal Costume.....	Rubinstein
Première Suite.	

The performance of the orchestra proved to be admirable. A professional organization, savoring remarkably little of the amateur, it ranks higher than any similar body of Canadian players the writer has been privileged to hear. The conductor, who is competent and magnetic, is fortunate in having under his baton a number of well-qualified musicians. Clearly this permanent enterprise deserves liberal support.

Valuable assistance was given at the above concert by Miss Mabel Langstaff, soprano, and Miss Marthe Rasina, harpist. Owing to the inclemency of the weather, the attendance was not as large as it would otherwise have been.

Sincere and universal sympathy is felt for Professor Goulet in the death of his young wife, who expired on Saturday, January 27, the day after the Symphony concert.

Ernest Sharpe, the well-known Canadian singer, has been appearing in this country for the London *Daily Mail's* patriotic fund. Mr. Sharpe's concert in the Russell Theatre, Ottawa, was attended by prominent people, including the Governor-General and his niece, Lady Vere Gray. Following the English custom, leading society ladies, arrayed in evening dress, stood at the theatre's entrance and

sold programs. It was an excellent song recital, abounding in fervor and being chaste and comprehensive. Arthur Dorey was the capable accompanist.

One of the most versatile musicians in Ottawa is Mrs. F. M. S. Jenkins, a Krause pupil, who at one time was known as Annie Lampman, the Leipzig correspondent of this paper. Mrs. Jenkins is a fine pianist and progressive piano instructor. Of music she has a broad theoretical and practical knowledge, which serve to make her, among other things, an indispensable member of the Ottawa Amateur Orchestral Society.

This organization, of which F. M. S. Jenkins is founder and conductor, is to be congratulated upon the success of its latest concert, at which an attractive program was given. It was on this occasion that Miss Ruby Cutter, the promising young soprano, made her initial appearance before an Ottawa audience and won an ovation.

Miss Elizabeth J. McOuat, mezzo soprano, who has studied with Mme. Henrietta Beebe-Lawton, is now living in Ottawa, and will accept vocal pupils at her studio on Metcalf street. This young and enthusiastic musician is the daughter of the late Mr. McOuat, of the Geological Survey, and the sister of Mary E. McOuat, B. A., formerly a member of the New York *Tribune's* staff, and now a constant and able contributor to the *Ottawa Evening Journal*.

On March 1, in Association Hall, Toronto, a benefit concert will be given for Miss Franziska Heinrich (pianist). Dr. Edward Fisher's exceptionally talented young pupil, whom influential friends, desirous that she may continue her studies abroad, are arranging to send to Germany.

Citizens of Montreal occasionally experience some little difficulty in understanding each other, as the following incident illustrates:

Last week three English-speaking musical devotees attended a concert in the Art Gallery.

The program satisfactorily concluded, they hailed a sleigh, for in this metropolis January winds are so penetrating that at times it is advisable to take the first available vehicle.

trating that at times it is advisable to take the first available vehicle.

"To Prince Arthur avenue," directed the gentleman of the party, mentioning the number of the house.

The driver, who happened to be a French-Canadian, nodded his assent, and, being anxious to return a little later for a second instalment of passengers, started off at such a break-neck pace that he went far beyond the required street.

"Prince Arthur avenue," reiterated the English Canadian.

The French Canadian turned his horses' heads in hazardous haste—haste which knew no abatement. Suddenly an icy corner was miraculously rounded, the city's curbstone and the concert-goer's safety alike being disrespectfully disregarded.

Moved by an heroic impulse, the English Canadian—who could not speak French—stood up in the sleigh and shouted to the French Canadian—who knew no English: "Man, do you want to upset us?"

"Upsetus?" questioned the offender. Then he blandly asserted, as they still sped on, "No, it's not 'Upsetus' airect; it's Prince Arthur avenue."

On reading recent addresses by Sir Wilfred Laurier, who frequently speaks first in eloquent English and afterward in equally graceful French, one cannot be otherwise than impressed by the genius which enables him to thus appeal to and influence the two peoples. But it is not a matter of language alone; expansive sympathy, discriminating insight into individual and national character—these are some of the elements involved.

At Miss Abbott's third recital, which will take place in the Montreal Art Gallery on the evening of February 6, the assisting artists will be Miss Lillian Littlehales, 'cellist, and Theodore Van York, tenor. Miss Abbott's aim in arranging these concerts is to benefit the local musical atmosphere by giving the people an opportunity of hearing leading compositions creditably performed.

De Pachmann gives a recital in Windsor Hall to-night.

At Her Majesty's Theatre "Quo Vadis" will be produced next week, while Mary Sanders will be seen in "Little Nell and the Marchioness" at the Academy. "A Greek Slave" is this week being presented at the latter theatre, while a permanent stock company is the attraction at the Theatre Français.

MAY HAMILTON.

From Dresden Paper.

THE MUSICAL COURIER (New York) has issued its fourth National Edition as a Christmas number. Besides any amount of most interesting letter-press, this number contains numerous illustrations; the first that will strike the eye is the magnificent home of THE MUSICAL COURIER, situated on Broadway and Twenty-sixth street; there are portraits of most of the leading European and American musical "stars." Madame Marchesi's anniversary is treated at length, two pages being devoted to portraits of her pupils. Fräulein A. Ingman gives a very well written résumé of theatrical and musical events in Dresden. The Christmas number can be had from C. Tittmann, F. Ries, &c.

Miss Grace Probert.

The name of Miss Grace Probert, a promising American singer in Dresden, was misspelled in the article entitled "American Singers in Dresden," printed in the November 15 issue of THE MUSICAL COURIER. Miss Probert is well known throughout Northern Ohio, especially in Cleveland, as a concert and church singer. The young woman is now studying in the German art city with Orgeni.

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Music in Washington.

616 Twelfth Street N. W.,
WASHINGTON, January 27, 1900.

It is a deplorable but nevertheless a fact that the city of Washington, which should be the centre of the highest culture in all the arts and sciences is far behind many other cities of this country in music. This state of affairs in the capital city is largely the result of the fact that Washington has no concert hall. Theatres, churches and crude halls of any description are used for this most select and refined class of entertainment known as a concert. The only places available for large concerts are the theatres. These can be hired only on afternoons and Sundays. When the concert is given in the afternoon, more than one-half of the people—those engaged in some occupation, who would be glad to get the chance of listening to the best music—are shut out from the possibility of attending. The Sunday concert is just about as bad, as Washington is a distinctly religious community, and most of the people object to spending the Sabbath at musical performances.

Of course, the necessity of holding concerts at inconvenient times, means small receipts; and small receipts mean less frequent concerts and general musical demoralization. Managers are discouraged from making ventures, and in many cases will not engage artists unless the money is guaranteed in advance. The condition is about as bad for small concerts.

People generally prefer to give concerts in a church to holding them in some uncouth hall, which reminds one more of a barn than a concert hall, but even here there are many difficulties in the way. Most of the churches do not care to have their auditoriums used for this purpose. The Universalist Church has been an exception to this rule, and has thrown open its doors to concerts and musicales almost without question. The trustees have recently decided, however, to discontinue the practice, and have determined to do without the income resulting from the rental of the church for outside affairs after March 1. This has brought matters to a crisis. The necessity of starting a concert hall at once is recognized everywhere, and attempts have been made to start the project, but nothing definite seems to have yet been developed.

Feeling that something should be done at once to remedy this lamentable state of affairs in the capital of the United States, and being more than any other paper in a position to command the attention of musicians and music lovers all over this country and Europe, THE MUSICAL COURIER has decided to start a fund for the purpose of erecting a concert hall in Washington. We have placed the management of this gigantic enterprise in the hands of our Washington correspondent, Mrs. Berenice Thompson.

We will publish for the benefit of our readers who will be interested in this munificent undertaking accounts of its progress from time to time, and of the business arrangements by which it will be possible to put the plan into operation. All contributions should be sent to Mrs. Thompson at 616 Twelfth street Northwest, Washington, D. C., who will speedily acknowledge their receipt.

ONE of the most historical of Washington's musical clubs is the Doubleday Sunday Night Club. This club was organized by Henry H. Doubleday, now deceased, a number of years ago. Mr. Doubleday was a man of means, and took the greatest interest in developing science and art in this city. He gathered together the young people who showed talent in musical lines, and out of his own pocket provided a most rare musical library.

The club consists of performers for string quartet and piano, and Mr. Doubleday ransacked music stores in New York and Washington to find the proper arrangements of all the best music. The library which he collected and gave to the club is a most unusual one, consisting of chamber music and the great symphonies and overtures. The club meets weekly and the works are read at sight. Many of the old members, including Lotta Mills and Maud Powell,

have since become great artists. The club is now under the direction of Julius Ulke, and its members are all proficient musicians.

The whole story of Dr. Bischoff's evening at the home of Admiral Dewey is as follows: Mrs. Dewey had heard the admiral express a desire to hear De Koven's setting of Kipling's "Recessional," which is one of his favorite poems. J. Walter Humphrey, who is famous for his singing of this song, and Dr. and Mrs. Bischoff were thereupon invited to give the admiral a pleasant surprise. Mr. Humphrey sang the "Recessional" and De Koven's "Armorer's Song." Mrs. Bischoff sang Bischoff's "Good Night, Sweet Dreams." There were other numbers, but the admiral was particularly pleased with these, so much so that he requested the last two to be sung again. After the music a pleasant half hour was spent in looking over the house and the many things of interest in it. The admiral personally took Dr. Bischoff by the arm and showed him the souvenirs, removing them from the brackets for the doctor to inspect with his hands.

One of the well-known choirmasters and directors here is Edmund A. Varela. The Damrosch Society, which is a male chorus of trained singers under his direction, will open their season with a concert at the Columbia Theatre on January 31, when a song recital will be given by Marie Brema, the club assisting in "To the Genius of Music," by Mohr.

The program for Santelmann's Orchestra on Monday consists of overture to "William Tell," "The Beautiful Blue Danube" Waltz, Saint-Saëns' "Tarantelle" for flute and clarinet, Hofmann's "Ungarisch Suite," selection from "The Fortune Teller" and Dvorák's "Slavonic Dance, No. 1." Last Monday's concert was successful, as usual, and showed improvement over the previous concerts. The general effect would be improved were there a larger number of first violins. The only wonder is that it is possible to make such a good orchestra out of a marine band. The encore last Monday was Santelmann's march "General Heywood."

Jasper Dean McFall, May Adele Levers and Mrs. W. L. Wilson participated in a musicale given by Mrs. Gibb. It was quite a society event, the guests including many of the diplomatic circle. The accompanist was Mrs. William Thumm, who has recently made her advent in musical circles here. She is an excellent accompanist and should be heard oftener. Mr. McFall sang "Loch Lomond," "Gipsy John," "Dio Possente" and "Toreador's Love Song" in his usual excellent style. Miss Levers, who is one of Mr. McFall's pupils, sang Chaminade's "Summer" and Bohm's "Calm Is the Night." She was in good voice and did herself credit in the last song especially. Mrs. Wilson was at a disadvantage on account of a severe cold, which prevented her from doing herself justice.

BERENICE THOMPSON.

Kaltenborn String Quartet.

The program for the concert of the Kaltenborn String Quartet, which is to take place at Mendelssohn Hall on the evening of February 7, is:

Quartet, op. 18, No. 4.....Beethoven
Song—
Marie.....Franz
Vergebliches Standchen.....Brahms
L'Esclave.....Lalo
Si mes vers avaient des ailes.....Hahn
King Duncan's Daughters.....Allitsen

Miss Pelton.

Quartet—
Andante Cantabile.....Tchaikowsky
Scherzo.....Klengel
Quintet, op. 70.....Jadassohn
Two violins, viola, 'cello and piano.

The quartet will be assisted by Miss Katharine Isabel Pelton, mezzo contralto, and Ward Stephens, pianist. The second concert will take place on March 7.

Hambourg Piano Recital.

ANOTHER large audience greeted Mark Hambourg at his second recital at Mendelssohn Hall last Wednesday afternoon. The program follows:

Sonata, op. 31, No. 3, E flat.....Beethoven
Fantasia, C major, op. 15 (The Wanderer).....Schubert
Des Abends.....Schumann
Traumeswirren.....Schumann
Four Studies.....Chopin
Berceuse.....Chopin
Etude, on false notes.....Rubinstein
Tarantella.....Liszt
Volkslied.....Hambourg
Rhapsodie, No. 11.....Liszt

The young artist succeeded again in alternately delighting and astonishing his hearers. His great magnetism, marvelous technic and his wonderful variety of moods made the two hours under the spell of his playing seem like a dream.

From the list of compositions played, it will be noticed that Hambourg elected to play the No. 3 Beethoven in opus 31, which is more difficult than the No. 2 in the same opus. The breadth and virility of the young man at the piano were especially gratifying to the lovers of Beethoven. His reading of the sonata was in line with the purpose of the great Bonn master himself. The critics from the daily papers, who arrived at the recital late, as usual, missed the sonata, which proved one of the poetical and intellectual features of the afternoon. In the Schubert "Wanderer" Fantasia, the pianist gave one of his exhibitions of technic.

His playing of the Chopin numbers was great, and at this point the audience waxed enthusiastic and compelled the pianist to repeat the third study, the one in C sharp minor, written in double thirds. The lovely Berceuse was probably never more beautifully played.

The Rubinstein Etude on false notes aroused the humorous side of the audience, and Hambourg played the composition with all the vigor and buoyancy at his command.

Another exhibition of the young man's technical skill was given in the Liszt Tarantella, and then in marked contrast he played a beautiful Volkslied arranged by himself, and this proved as tender and sorrowful as a drooping lily in the late summer.

The closing number of the program was the Liszt Rhapsodie No. 11, and into this the young man put all the fire and passion of an awakened soul. It was marvelous, and about two-thirds of the audience arose and applauded and applauded. Roses and small bouquets of violets were thrown at Hambourg as he kept coming and going from the stage to the room at the left. The audience refused to leave, and finally the pianist played the Liszt arrangement of the Wedding March and the Scherzo from Mendelssohn's "Midsummer Night's Dream." But one encore was not enough, for those in the hall remained, and kept on recalling Hambourg until he, with an expression of mild reproach, once more played his Volkslied.

Percy Organ Recital.

The regular series of springtide recitals at the Marble Collegiate Church occurs on the first and third Tuesdays of February and March, at 4 o'clock, when Mr. Percy will have excellent solo assistance. The dates are February 1, 15; March 1, 15. The music by the quartet of this church is always a feature. Last Sunday they sang the following: "Venite" in E flat, Buck; "Thy Sun Shall No More Go Down," O. B. Brown; duet, alto and bass, "The Lord Is My Light," Buck; "God Who Madest," Chadwick; "How Long Wilt Thou Forget Me?" Pfeuffer, and the tenor recitative and air "My Father," from Beethoven's "Mount of Olives." The quartet consists of Etta Miller Orchard, soprano; Alice Sherwood Irwin, alto; Evan Williams, tenor, and Carl Dufft, bass, with Richard T. Percy, organist and director.

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Musical People.

Miss Edith Spickerman gave a pupils' recital at Ottumwa, Ia.

"The Mikado" has been sung by local artists at Lynchburg, Va.

Miss Dwight's pupils gave a recital at Burlington, Vt., last week.

The Derthick Club, of Binghamton, N. Y., is to have a new name.

Mrs. N. H. Andrus, of Waterbury, Conn., has a class in Torrington.

The Proscenium Club, of Grand Rapids, Mich., has a membership of 350.

The pupils of Mrs. M. S. Mershon gave a recital in Macomb, Ill., January 23.

The Choral Union, of Bellows Falls, Vt., announces a concert for February 20.

John Hayden Davies is choirmaster at the Presbyterian Church, Hagerstown, Md.

The Hartford (Conn.) Philharmonic Orchestra is under the direction of Richmond P. Paine.

The musical department of the Baptist College, Barboursville, Ky., is in charge of Miss Orr.

The Pottsville (Pa.) Choral Union, Prof. James Prescott, director, gave a concert February 7.

The Beethoven Club, under the direction of Prof. Carl Forsyth, has been organized in Alma, Mich.

Sarah Hamler-Ebersole and Lynn B. Dana have been giving recitals at Mr. Dana's studio in Lima, Ohio.

The Women's Musical Club, of Burlington, Ia., engaged Franz Proschowsky for a concert on January 26.

The chorus of the Liederkrantz of Torrington, Conn., has been reorganized under the direction of Prof. Hans Saro.

The pupils of T. R. Williams, assisted by Prof. Charles A. Stuart, of Pittston, gave a recital last week in Wilkesbarre, Pa.

The eighty-ninth recital of the College of Music, Cedar Rapids, Ia., W. J. Hall, president, took place Saturday, January 20.

The Women's Club, of Pekin, Ill., entertained a large delegation from the Peoria Women's Club at the Tazewell clubhouse January 26.

Through the efforts of Henry P. Noll, a new musical society, to be known as the Nyack Choral Organization, is being formed in Nyack, N. J.

Some musicians of North Vassalboro, Me., are Miss Nellie Oldham, Mrs. Albert Varney, Miss Annie Wall, Walter Oldham and Miss Mary Lightbody.

Under the direction of Miss Helen J. Keller, the Cecilia Music Club gave their seventh recital in the Auditorium, Lancaster, Ohio, January 26.

The St. Cecilia Club, which was organized at Fostoria, Ohio, just before Christmas, held its first recital last week at the home of Miss Edna Underwood.

Mrs. Elizabeth Messmer has resigned her position as organist of the German M. E. Church, Schenectady, N. Y., York, Pa., has a new musical association.

Among the Newark (N. J.) music teachers who announce pupils' recitals are Miss Anna C. Leadbetter, the teachers of the Newark College of Music and Frederic C. Baumann.

Miss Nina Eastman, one of the most popular sopranos in Michigan, is about to be married, and will retire from musical life professionally. Her position as soprano soloist of Dr. Boynton's church, Detroit, will be taken by

Mrs. Alice Calder Stock, a pupil of Samuel Richards Gaines.

Dr. Julius Peters, Stephen G. Coutant, E. B. Moñckton, John G. Lange and G. H. Weston compose the Philharmonic Quintet, of Hoboken, N. J., under Dr. Peters' conductorship.

Eric D. Lamarter, Miss Marian Carder, Miss Hull, J. Arthur Dratz and C. Hubbell Hill were soloists at a reception and musical given by Miss Jessie E. Hull at Muskegon, Mich., last week.

The chorus choir of the M. E. Church, Marshall, Mich., has perfected an organization, electing Mrs. Stinchcomb, president; W. W. Smith, secretary and treasurer; Chas. Maywood, musical director.

W. V. Abell, director of the Hartford (Conn.) Conservatory of Music, has arranged for a concert to be given in Waterbury on February 8. Theodore Van Yox and Frederick Blair will take part.

C. H. Fish, Dr. L. W. Flanders, Rev. J. G. Robinson, H. L. Gray and W. G. Herridge, in addition to the regular solo singers of the First Parish, Dover, N. H., gave a concert on the evening of January 31.

The members of the Entertainer Club, of Hamilton, Ohio, are Mrs. Edwin Lockman, soloist; Miss Julia Florence Baker, reader; John P. Steen, violinist; Charles Nelson, of Oxford, accompanist.

The Arion Glee Club, of Trenton, N. J., is rehearsing the choral music for the second and last concert in the series of 1899-1900, which is scheduled for Tuesday evening, February 27, at Association Hall.

Miss Lydia R. Painter, assisted by Mrs. W. S. S. Coleman, soprano; Julius Falk, violinist, and Lee K. Smith, accompanist, gave a piano and song recital in Rajah Temple, Reading, Pa., on January 25.

A local paper says: "No musician has been more prominently identified with the development of the musical art in Springfield, Ohio, than Robert Braine, the director of Robert Braine's Conservatory of Music."

C. M. Andersch, of Grand Rapids, Mich., has organized three piano quartets from the members of his classes. The quartets have been respectively named Beethoven, Quartet, Mozart Quartet and the Weber Quartet.

The pupils of Miss Ellen Mell recently gave a recital at Athens, Ga. Sarah Cobb, Fred Jackson, Miss Allen, Miss A. L. Mell, Miss Pearl Bernstein, Miss Jessie Jackson, Miss Mary Holman and Miss Love took part.

The Haywards (Cal.) Choral Society has elected the following officers: President, Miss A. Obermuller; vice-president, Miss Mary Maguire; recording secretary, Miss E. Strobbridge; treasurer, Mrs. F. F. Allen; librarian, T. B. Jackson.

The Beethoven String Quartet gave the fourth in the seventh series of classical concerts at New Century Drawing Room, Philadelphia, Pa., on Thursday evening, February 1, 1900. The other concerts will take place March 1 and April 5.

A new musical quartet, the Sterling, composed of well-known local instrumentalists and vocalists, has been organized in Ansonia, Conn. It is composed of Joseph L. Hubbell, William DeBank, Benjamin Hubbell, Jr., and Thomas Ward, of Shelton, bass.

G. A. Baxter, Miss Lottie Crosley, Ralph Gerber, Mrs. Woodbury, Fred Martin, J. P. Scott, Miss Bonner, G. A. Baxter, Mrs. H. H. Ford, Mrs. H. W. Cook, Messrs. Dodge, Crandall and Sweeney took part in a recent concert at Webster City, Ia.

A song recital was given by the Misses Estell Oster and Ina Gilray, pupils of Prof. C. H. Palmer, assisted by the Ladies' Chorus and Miss Mabel Runnels, pianist, at the First Baptist Church, Sault Ste. Marie, Mich. Miss Gertude Van Horn was the accompanist.

The Mozart Club, of Ann Arbor, Mich., will give its next semi-monthly musicale on February 8 at the home of Prof. Llewellyn Renwick, of the University School of Music. The club has a large and active membership composed of prominent musicians of the city, the school of music and the University. The officers for the present

year are: President, Miss Elizabeth A. Campbell; vice-president, Mrs. W. W. Beman; secretary-treasurer, Miss Rose French; program committee, Prof. L. Renwick, Miss Minnie M. Davis and R. B. Davidson.

Mrs. E. Elsworth Shackford, Mrs. H. Sinclair Affleck and Mrs. William King Robbie entertained last week, at the Ludlow, San Antonio, Tex., with a dinner and musicale complimentary to Harold Hoffman, Andrew Fulton, Harry Cornwall and Frank Pfeuffer.

The Musical Club has been organized in New Orleans, La., with the following officers: S. Israel, president; P. Butts, vice-president; F. Wicker, Jr., treasurer and financial secretary; Kirk Robinson, recording secretary; G. Butts, sergeant-at-arms. The Musical Club will shortly occupy its own clubhouse.

At the annual meeting of the Kipling Club at San Diego, Cal., in January, the following officers were elected: President, M. T. Gilmore; vice-president, Prof. D. P. Barrows; secretary, R. C. Harrison; treasurer, H. G. Candee; member executive committee, J. H. Carter. Miss Roberts will be accompanist.

The Christ Church Quartet, of Saint Joseph, Mo., is now on a concert tour in the larger towns in Missouri, Kansas and Nebraska. The quartet is composed of Mrs. J. H. Fullerton, soprano; Mrs. Laurence O. Weakley, contralto; Roy Runcie, tenor; J. H. Dalton, baritone. The first concert was given in Lincoln, January 20.

Dr. and Mrs. E. D. Farrow, Mr. and Mrs. Mark Wood, Mrs. J. M. Fox, Mrs. Charles English, Mrs. E. O. Miller, Mrs. George Voyle, Misses Edna Farrow, Queenie Lamberson, Maude Brown, Josie Dineley, Messrs. Will Fisher, Dr. J. E. Combs and Ford Wood, of Visalia, Cal., attended the Emma Nevada concert at Fresno, January 15.

The Orpheus Club, of Greenwich, Conn., conducted by Dr. Carl E. Martin, gave its second concert at the Auditorium on Tuesday evening, January 16. It was assisted by Mrs. Nathaniel Webb, Miss Julia Wickham and Dr. Martin. Mrs. Martin presided at the piano, Walter S. Edwards at the organ and at the harp John Cheshire.

The Choral Society, of Hartford, Conn., has chosen the following officers: President, J. R. Tucker; vice-president, C. Henry Olmsted; secretary, Miss Julia Gilbert; treasurer, Miss Lillie M. Hunting; book committee, R. S. Gaines; executive committee, J. A. Whitney, S. N. Brainard, George Goodwin, Miss Edith Miner and Miss Bertha Hayden.

The Baldwin University School of Music, at Berea, Ohio, is giving a series of recitals from French, German, Italian and Russian composers. At the concert on February 6 the program was from the French, and included the best-known composers of that school. The next recital will be by the pupils on March 6. O. E. Weaver is director of the school.

A recent musical event in Charlotte, N. C., was the concert by the St. Cecilia Club. The members of the club are Mesdames W. B. Ryder, director; G. H. Brokenbrough, J. D. Church, W. F. Dowd, T. C. Guthrie, J. A. Gorham, C. C. Hook, H. S. Bryan, J. Frank Wilkes, J. W. Zimmerman, E. Martin, Mrs. Richmond; Misses Julia Alexander, Johnnie Bason, Mamie and Addria Chrietberg, Nan Dowd, Lena Heath, Janie Keesler, Hallie Lucas, Mary Armand Nash, May Oates, Murile Porter, Josephine Parker, Lizzie Scott, Cleve Stephens and Nellie Tate. The cantata, "The Lady of Shalott," is to be given. Mrs. George W. Bethel sang a solo.

The mid-winter musicale given by the Methodist chorus choir at Winthrop, Me., January 24, was participated in by Llewellyn B. Cain, of Waterville; Miss Mary C. Evans, of Fairfield, and a number of local singers, in addition to the chorus, which was conducted by Mr. Charles E. Moore, and was composed as follows: Miss Annie Fairbanks, Mrs. H. E. Gale, Mrs. C. H. Shaw, Mrs. Hattie Martin, Miss Lena Young, Mrs. Sadie Benson, Mrs. H. E. Foster, Miss Florence Jackson, Miss Agnes O'Neil, Miss Belle Williams, Miss Mary Sinclair, Mrs. A. H. Webb, Mrs. Ella Bell, Mrs. Myra Alley, Mrs. Myrtle Thompson, Miss Annie Maxwell, Miss Bessie Card, Mrs.

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Florence Berry, H. E. Gale, E. S. Wood, C. P. Rowell, M. C. Edwards, A. H. Webb, M. M. Woodman, E. E. Wood, L. E. Alley, R. Berry, L. W. Bishop and S. M. Gower. Mrs. Carrie Osborn acted as accompanist.

The Altoona Orchestral Society is organized with the following officers: President, M. W. Thompson; vice-presidents, Dr. W. S. Ross and H. K. McCauley; recording secretary, B. Leopold; financial secretary, W. L. Nicholson; treasurer, Frank Hastings; trustees, S. A. Gailey, F. A. Winter, George A. Klesius, R. C. Goodyear and W. F. Leaman; directors, W. H. Slep, William Ermine, G. W. Strattan, I. C. Mishler, J. Banks Kurtz, H. P. Wilson, J. R. Bingham, A. C. Shand, Edmund Shaw, W. P. Beardsley, W. O. Dunbar, W. H. Schwartz, Fred Bendheim, W. D. Laughman, J. W. Weber, Dr. J. B. Keefer, Harry Ferguson, Jule Neff, J. S. Barker, Henry Lorde-man, A. S. Spanogle, C. G. Lockie, Scott Crane, W. C. Westfall and Dr. J. U. Blose.

The first performance of the cantata "Under the Palms," composed by George F. Root, was given in the Williams-town opera house, January 26, by the Berkshire Choral Club. Students of Williams College had charge of the affair. Alfred C. Baker was conductor and musical director; Philip R. Dunbar, leader of the orchestra; Frank S. Hutchins, dramatic manager; George P. Merrett, business manager. The out of town soloists were Miss Estelle Chapin, of Pittsfield; Miss Marie Keller, of Troy; J. Irving Baucus, of Troy, and R. H. Palmer, of Troy, Miss Mabel Davies, of Blackinton; G. P. Merrett, Charles H. Baldwin and E. R. Yarnelle also rendered solos in the cantata. The chorus contained 100 voices, both Williams students and townspeople of Williamstown and Blackinton taking part. The orchestra consisted of thirteen instruments.

Members of the Choral Society chorus of Schenectady, N. Y., are Mrs. C. W. Howgate, Mrs. E. A. Jones, Mrs. Ira Brownell, Miss Marie Bagnall, Miss Mae Bagnall, Mrs. E. H. Shaffer, the Misses Louise Swanker, E. C. Williamson, Jennie McKane, Belle Risdon, Christine Miller, Bertha Wanner, R. Sterne, C. H. Stanley, Mae Gould, Bertha Stevens, I. Schermerhorn, Mae Wanner, Florence Haverly, M. Wilkie, L. W. Seymour, F. S. Reed, Mrs. John Hoffman, Mrs. S. K. Siver, Mrs. F. P. Wemple, the Misses Emily McBride, M. A. Hamilton, Rose Swanker, Mary B. Bahler, Lulu Sauter, M. C. Hambridge, Grace Meades, Lessie Millham, Genevieve Austin, Marie Cass, A. M. Johnston, E. Swanker, Lulu Thompson, Charles W. Howgate, W. B. Bingham, H. Birch, S. S. Reed, George Eddy, S. B. Hamilton, A. W. Johnston, L. C. Knocker, A. R. Howgate, George F. Collett, William F. Luedeman, W. McTaggart, John S. Laing, A. T. Riggs, G. W. Benne, W. C. Dean, H. P. Farrington, R. M. Mann, W. A. Wyatt, W. M. Ackerman, G. P. Scott, S. S. Goodhue, L. B. Judson, Henry W. Darling, Charles F. Richards, J. J. Kessler, Jr., R. L. Hoffman, G. W. Donning, A. B. Williamson, Alex. T. Gray, F. Capello, William H. Hill, E. B. Van Horne, H. S. Valentine, L. P. Abell, William Soris, George Caldwell, A. Shattuck, G. D. Iskanian, H. O. Westinghouse, A. H. Kessler, H. Edwards, F. F. Seoville, H. C. Brown, A. L. Brown, W. A. Pepon, W. M. Hollis, C. Clarke.

The People's Orchestra.

A People's Orchestra, on the plan of the People's Choral Union, is being formed. Three meetings have been held, and the list of members numbers forty players. David Mannes, violinist, has been selected as director of the orchestra.

Miss Newcomb's Recital.

Miss Ethel Newcomb, the gifted pupil of Leschetizky, gave her second recital at Mendelssohn Hall yesterday afternoon. A review of the program will appear in the next issue of THE MUSICAL COURIER.

Frederic Howard.

A BARITONE new in New York is the gentleman bearing the above name, who made his first appearance before a metropolitan audience at the last Dannreuther Quartet concert.

Echoes of success in a concert in Worcester, Mass., last November, have reached here, and the following, from the Worcester Telegram, gives some idea of that success:

Mr. Howard is an artist gifted with a noble voice and displayed with splendid technique. No baritone has sung in Worcester, either at the festival or in concert, these many years, who can compare with him in voice or method. Schubert's "An Die Musik" was sung with masterly effect; and in the third song of the first group, "Gruppe aus dem Tartarus," Mr. Howard's full voice filled the little hall until it rang, and it rang again in echoes of applause at its conclusion.

In the second group the splendid contrast of the Massenet number with the dainty Henschel song gave perhaps the truest test to Mr. Howard's wonderful range and ability. The flexibility of his



FREDERIC HOWARD.

voice was wonderfully shown in the old French song, robustness and splendid phrasing in "Vision Fugitive," which was better sung than at the Thursday night concert of the September festival. Mr. Howard earned the right last night to a hearing in a large hall, where his voice could be used to its fullest, and if he does not sing at the 1900 festival it will be a lost opportunity for the festival management to let a capable Worcester singer have a chance on the Worcester festival platform.

On the occasion of his appearance with the Dannreuther Quartet he sang these songs:

Wie bist du meine Königin.....	Brahms
Gruppe aus dem Tartarus.....	Schubert
Im wunderschönen Monat Mai.....	Schumann
Wenn ich in deine Augen seh.....	Schumann
Die Rose, die Lilie.....	Schumann
Am leuchtenden Sommermorgen.....	Schumann
Ode, We Are the Music Makers.....	Rubin Goldmark

Manuscript; first time in New York.

This paper particularly mentioned his meritorious work, saying that the singer had an assured New York career before him, such was the refinement and effectiveness of his singing.

His specialty is the German Lied, which appeals highly to his musical imagination, and as exemplified on this oc-

casional, he is sure to become the leading exponent here of this sui generis style. In common with many another music lover, he detests the stilted style of the oratorio, and has no sympathy whatever with the affected Italian or French opera aria. His whole life lies in the faithful reproduction of those gems of music, the German songs, songs full of poetry, deep musical feeling, true reflection of life's experiences, and appealing because of this to the masses. Van Rooy was a fellow student with him, under Stockhausen, and the impassioned manner of his singing shows how thoroughly he has assimilated text and music. His German is that of the native, and his English that of the refined, true American gentleman.

For some years past he has lived in Denver, where he occupied a position of great prominence, singing in a church and synagogue, giving vocal lessons, and hobnobbing with State Senators, Governors, and others. When he left Denver, last November, the local press was filled with large type articles on his going, all expressing regret that so sterling an artist should leave, and wishing him well in his new field.

Ten years ago he sang in the East, and proof of his success at that time is the following, culled from many no ices:

With a beautiful voice of much sympathetic quality, Frederic Howard, of Boston, delighted the audience. His technique in the aria from "Die Nachtwandlerin" was exceptionally fine.—Frankfurter (Germany) Zeitung.

Frederic Howard has the material for and the probability of future individual success. His voice is of strong power and he seems to hold the key to the fount of expression. His selections Tuesday evening afforded genuine enjoyment.—Boston Advertiser.

Frederic Howard has undoubted talent. His "Devilshoof" revealed innate truth of conception and a freedom of realization that made his acting full of ease and unconstraint. His voice is delightful, both in quality and his method of using it. More or less of self-consciousness made the others fail to show the best of which they are capable.—Boston Globe.

Mr. Howard again delighted the audience by the superb rendering of the "Revenge" Aria from "Alexander's Feast," by Handel. Mr. Howard's success is an assured fact, as has been proven by his great popularity in this city.—Boston Herald.

The complimentary concert to Frederic Howard, the popular young baritone, of this city, took place last night. There was a very large attendance, many of those present having come from the neighboring towns. The star of the evening came in a sympathetic ballad, which won rounds of applause, only quieted by another selection by Mr. Howard.—Worcester Spy.

Mr. Howard has an extensive repertory, containing beside the German Lied, all practically at his command, the following:

Damnation of Faust.....	Berlioz
Requiem.....	Brahms
Arminius.....	Bruch
Fair Ellen.....	Bruch
Odysseus.....	Bruch
Frithjof.....	Bruch
Lochinvar.....	Chadwick
Erl-King's Daughter.....	Gade
Armide.....	Gluck
Mors et Vita.....	Gounod
Messiah.....	Händel
Alexander's Feast.....	Händel
Judas Maccabeus.....	Haydn
Creation.....	Haydn
1 Pagliacci.....	Leoncavallo
Hans Heiling.....	Marschner
Herodiade.....	Massenet
St. Paul.....	Mendelssohn
Stabat Mater.....	Rossini
Elijah.....	Mendelssohn
Samson and Delilah.....	Saint-Saëns
Paradise and Peri.....	Schumann
Faust.....	Spoer
The Manzoni Requiem.....	Verdi

Of prepossessing appearance, with the manner of the true man of the world, traveled, of wide experience, Mr. Howard is undoubtedly ripe for a metropolitan career. He is in demand, having sung last week at the Women's College Club concert, at Sherry's, and his further appearances are sure to be interesting. He is under the management of Victor Thrane, manager of high-class artists only.

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139 KEARNY STREET,
SAN FRANCISCO, Cal., January 24, 1900.

THE FIRST SYMPHONY CONCERT.

ALL the local papers of influence treated the first symphony concert approvingly, for the simple reason that Mrs. Phoebe A. Hearst, inspired by her generosity, backed the undertaking, and that an adverse notice would injure the concert financially, which would be scant gratitude for Mrs. Hearst, who so willingly advances musical interests in San Francisco. My criticism in *Town Talk* was molded also according to the conditions pointed out just now, and I left a great deal unsaid, which, under the circumstances, I thought wise to avoid.

But *THE MUSICAL COURIER* is a professional paper. It reaches the musician who knows. It is read by a class of people who can judge for themselves, and are not altogether dependent upon the critic in order to form their opinion. They know exactly whether to patronize the concert, and the opinion of the critic will not influence them either for or against a concert which they have attended themselves. To these people I desire to address this record of facts, and as they as conscientious, intelligent and experienced musicians are entitled to know the actual state of affairs.

To them let me say right in the beginning that the first symphony concert was lacking artistic finish, and that the succeeding concerts will hardly mark an improvement. And now I will not proceed to abuse the conductor, Henry Holmes, as is the habit of one ungentlemanly critic in this city, but I will back up my contentions by pointing out the weaknesses of the orchestra.

Before all, let us ask ourselves this question: "What is particularly necessary to obtain satisfactory results from an orchestra of sixty-six pieces?" The simple answer is that

there must exist uniformity between conductor and orchestra; the leader must be part and parcel of the entire body, and his personality must disappear beneath the ensemble. But while it is essential that leader and orchestra should be one, it must also be remembered that the individuality of the director must permeate the execution and be apparent in the reading of every composition.

Each auditor with the least power of observation will have noticed that Mr. Holmes was not part and parcel of his orchestra; that his directing was absolutely separate and distinct from the playing of the orchestra. At times the musicians were ahead of him; at others they slacked behind. There was assuredly not the slightest understanding between the superior and the subordinate. Mr. Holmes was never master of the situation; indeed, the term master could never be employed in his case. Let me now back up my assertions. The first number of the program consisted of Mendelssohn's "Ruy Blas" overture. To a careless listener this sounded very well, because it is mostly played in forte, but a painstaking connoisseur will have noticed a lack of precision. The grand chords should come out like shots from a cannon—with a spontaneity and certainty stirring in their precision.

But, great heavens, there was no spontaneity! The baton came down before the instruments fell in and the various groups varied in their attack. And then I was waiting in vain for a good, solid, genuine, powerful forte. I waited and waited. It never came. There was not one forte during the whole concert that came from the heart. Everything was timid, as if the musicians were afraid to become enthusiastic.

I am sure Mr. Holmes is a musician through and through. He understands thoroughly the work he has before him. I know he is an ensemble player of great accomplishments, but he is not a conductor; and I fear not contradiction when I remark that besides leading an amateur orchestra at a London college he has had no experience as a conductor. Mr. Holmes has had exceeding good fortune since his arrival in this city, and I am sure I am glad of it. But a money backing alone cannot make a good

conductor, and a first-class musician cannot always lead an orchestra.

Mr. Holmes may be able to explain the compositions to his men individually, but the trouble is he cannot draw it from the orchestra as a body. When I find the man at the desk beating time, and when a climax arrives unable to stand there with head erect, a frown upon forehead and invisible veins running from his baton to the various groups of instruments—in short, unable to stand out as the master of the situation upon whose every move the success or failure of a work depends—I say, that man is not a conductor.

The second number consisted of the Haydn Symphony in D, and was more successfully executed. It did not require the dash and esprit of the "Ruy Blas"; it was more simple in its character—that simple merriment which requires sentiment rather than passion—and nevertheless the minuetto, the only movement that can lay claim to distinct rhythmic force, fell short, the tempi being not always uniform. The best performed number on the program was the "Siegfried Idyll," by Wagner, as its dreamy aspect fitted well to the dreamy quality of Mr. Holmes' directing. The last number consisted of Tchaikowsky's "Symphony Pathétique."

As is well known, this is a descriptive piece, and in order to have the desired effect the auditor must be enabled to distinguish the meaning of the phrases. He must know what the composer is painting. It is a Ton-Gemaelde—a tone picture—which reproduces certain beauties or horrors of nature. And so not unless the listener is able to distinguish the idea of the composer has the director succeeded in giving a successful reading. The Symphony Orchestra played this work correctly. But I had the misfortune to hear it before, and hence could not enjoy it. It was not a descriptive reading at all. The last movement was the best, and this was ruined, too, by some overzealous Musikanter who would not wait until the finish of the piece, but had to put their instruments away and mar the sublime pathos of this composition. Such people are not musicians in my estimation. They are musical Bauern, who ought to stay home sawing wood.

While I think it my duty to reveal the whole truth about these symphony concerts in this column I would not think it wise to publish these matters in the local press—not at present at least. For while these concerts may not be up to the point of satisfaction, they are not so bad that one would rather be without them. The trouble is we have at present but one man who is backed by somebody willing to pay the deficit which is sure to be the result of such a series of concerts. He is the man of the hour. Don't let us spoil his chance. But the symphony question comes back to what I said last week. Get a handsome annual subscription list and engage a first-class conductor and all musicians, and San Francisco will have nothing to complain of musically.

CHAMBER MUSIC.

One of those rare musical events which one enjoys thoroughly without deploring the fate that puts one in a position to visit concerts as a matter of business occurred last Friday afternoon at Sherman-Clay Hall, when the Minetti

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Quartet gave its fourth chamber music concert this season. No higher tribute can the music lovers of San Francisco pay Mr. Minetti and his colleagues than by attending in such handsome majorities as they have done lately. From 300 to 500 is the attendance at these concerts, which, compared to previous quartet audiences, is indeed astonishing. The program last Friday opened with the Grieg string Quartet in B flat major, op. 27, which was executed with great intelligence and splendid adherence to color. It was evident that every member of this quartet is a thorough musician who has studied and grasped the work before, and read it according to artistic principles and the rules of emotion and shading.

It was a sincere pleasure to follow the executants, and the applause which greeted the quartet after the conclusion of each movement was ample proof of the satisfaction of the audience. The Smetana Piano Trio in C minor, op. 15, was a novelty to us, this being the first time it was heard in San Francisco. It is one of those broad and, I may say, descriptive works for which Smetana is noted. It was executed with remarkable dexterity, refined taste and impressive sincerity. S. G. Fleishman played the piano part and was very satisfactory indeed. He possesses a soft and yet firm touch, is fluent in his technique and controls a very sympathetic execution.

He is an artist and musician in the true sense of the word, and it is a pity that he rather hides himself in his studio than come forth and entertain his many admirers with his delightful work. Arthur Weiss played a cello solo, "Hungarian Rhapsodie," by Popper, with the necessary acrobatics. He succeeded in getting all that out of this composition which is contained therein. G. Ormay played the accompaniment splendidly. The next concert will take place Friday evening, February 16, and the following program will be given:

String Quintet, G minor, No. 6.....Mozart
Two violins, two violas and cello.
String Quartet, No. 1, D major, op. 11.....Tchaikowsky
Piano Quintet, E flat, op. 44.....Schumann
Assisting artists, Mrs. Alice Bacon Washington, piano, and Samuel Savannah, viola.

ANTOINETTE TREBELLI'S GREAT SUCCESS.

I do not know of any singer appearing before the San Francisco musical public of late who made such a tremendous artistic hit as Antoinette Trebelli, who gave her first concert at Sherman-Clay Hall last Monday evening. This young artist is endowed with such a powerful, firm and pure dramatic soprano as but few can show, and her execution is worthy of the most extravagant praise. Before going any further, permit me to quote the program:

O Virgin Mother, Spectre's Bride (Prayer).....Dvorák
Balatella, I Pagliacci.....Leoncavallo
Pena D'Amore.....Mascagni
La Tua Stella.....Mascagni
Carnival of Venice, Reine Topaze (Air and Variations).....V. Masse
Away, Away.....A. Lee
Cherry Ripe.....C. E. Horn
My Mother Bids Me Bind My Hair.....Haydn
Pensée D'Automne.....Massenet
Serenade.....Bemberg
Si j'Étais Jardinier.....Chaminade
Spring Song.....Tosti

Isn't this a remarkable program? How many vocalists are there on the concert stage to-day who could do full justice to a program of such vast variety? And yet Miss Trebelli sang every number with such delightful accuracy and such adherence to both emotional and technical features that she took her audience by storm. She possesses personal magnetism in a large degree, thus gaining the undivided attention of her listeners. Such a brilliant voice, with a range marvelous in its extension, should by right be

heard on the operatic stage to-day. God knows we have not too many first-class prima donnas, and I would be willing to wager that Trebelli would become far superior and much more famous than Melba, if she adopted opera as her future career. This first concert will be followed by two more, when the following programs will be presented.

Thursday evening, January 25.
Recit. and Aria, Il Est Doux, Il Est Bon, Herodiade.....Massenet
Thou Only, Dear One.....Dvorák
My Song Shall Be Thine.....Grieg
Solveig's Lied.....Grieg
Recit. and Aria, Caro Nome, Rigoletto.....Verdi
Pourquoi.....Tchaikowsky
Quand je Dors.....Liszt
La Bas.....Saint-Saëns
Polacca, Mignon.....A. Thomas
Biondina Bella.....Gounod
Ho Messo Nuove Corde.....Gounod
Song, The Swallows.....Cowen

Saturday afternoon, January 27, at 3:15.
Recit. and Scene, Vous qui Fuyez, Hellé.....C. Duvernoy
First time in San Francisco.
Ah Lo So, Magic Flute.....Mozart
Batti, Batti, Don Giovanni.....Mozart
Aria, Je Ramps la Chaine, L'Amant Jaloux.....Gretry, 1778
Songs My Mother Taught Me.....Dvorák
On the Ling Ho.....H. Kjerulf
O to Remember.....H. Kjerulf
Tarantelle.....Bizet
I Attempt from Love's Sickness to Fly.....H. Purcell, 17th century
Chassons de nos Plaisirs.....J. P. Rameau, 1751
Qual Farfalletta Amante.....Scarlatti, 1683-1757
Chanson de la Promise.....L. Clapisson

The Trebelli concerts are given under the management of Harry H. Campbell. This accomplished singer is assisted by Robert Clarence Newell, a very talented pianist, of Oakland. Inasmuch as he figures only secondary at these concerts, he has not much opportunity to display his talent, but he had enough chance to show himself possessed of a fluent technique and excellent taste.

NEVADA'S FAREWELL CONCERT.

The farewell concert of Emma Nevada took place at the California Theatre last Monday evening in the presence of a large audience. These concerts must be pronounced financial successes as well as artistic treats, and the people were not backward in manifesting their satisfaction by attending in large numbers. Louis Blumenberg, the cellist, gained for himself many admirers, who will not hesitate to applaud him should he again visit these shores. The program of this farewell concert was as follows:

Piano soli—
Nocturne.....Chopin
Scherzo.....Chopin
Selden Pratt.
Caro Nome, from Rigoletto.....Verdi
Madame Nevada.
Kol Nidrei (by special request).....Bruch
Louis Blumenberg.
Travouschka (by request).....Tchaikowsky
Waltz, from Romeo and Juliet.....Gounod
Madame Nevada.
Traumeri.....MacDowell
Toccata.....Sgambati
Selden Pratt.
Spanish Dance.....Popper
At the Fountain.....Davidoff
Louis Blumenberg.
Fourth Act of Hamlet, Mad Scene.....Ambrose Thomas
Madame Nevada.

A concert will be given by Mrs. Adelaide Lloyd-Smith, dramatic soprano, at Sherman-Clay Hall on Tuesday evening, February 6. She will be assisted by the Minetti Quartet and Cantor E. J. Stark, baritone. Mrs. Smith pos-

sesses a brilliant voice and splendid execution, and her concert should be well attended.

From the Oakland Enquirer I call the following:

The mistake of considering the applause of an audience a basis for opinion of the merits or demerits of an individual performance was never better instanced than at the Griswold testimonial last Tuesday evening.

While the audience displayed good judgment in some instances, in others it did not. Several worthy numbers failed of the recognition due them, in proportion to that given other numbers. The incident might well be made the subject of a homily to be delivered to those musicians who set an undue value upon the applause of an audience in estimating their artistic success.

The fitness of Mr. Griswold's fine voice for oratorio work was never better demonstrated than in his spirited singing of the "Elijah" aria, "Is Not His Word?" as well as in the duo from "Israel in Egypt," with Mr. Rowlands. With full advantage taken of the unrivaled opportunities which London holds for the aspiring singer in the line of oratorio preparation and exploitation, there should be a brilliant future in store for this richly endowed young singer. Oratorio loving England has ample room at the top for just such voices as Mr. Griswold's, properly trained and intelligently used.

Those who so kindly assisted Mr. Griswold in the enjoyable program, and whose work, with one or two exceptions, is more or less familiar to concert goers, were: Mrs. Martin Schultz, soprano; Mrs. Ellen M. Drew, contralto; John W. Metcalf, pianist; Clement Rowlands, baritone; Ernest A. Wolff, violinist; William B. King, organist; Miss Pauline Collins, Miss Elizabeth Westgate and Miss Estia Marvin, accompanists.

The organ playing of Mr. King was the occasion for the most marked demonstration of approval of the evening from the audience, such applause as can be rightly characterized as an "ovation." His numbers were wisely chosen, both as regards the limitation in size of the organ and the capacity of local audiences, who are quite apt to look upon the organ as appropriate only for church. It was decidedly the best showing the new organ has as yet had, publicly, at least.

A feature of the concert worthy of special approval was the absence of encores. This was due not so much to the forbearance of the audience as to the good sense of the participants, who, with but one exception, and without any evident concerted effort, refrained from displaying the eagerness for playing or singing a second number that mars so many otherwise enjoyable concerts. May the good work continue!

Mr. Griswold will leave for London shortly, where he will complete his studies. He is a fine musician and possesses an excellent baritone. ALFRED METZGER.

Etta C. Keil.

Miss Etta C. Keil, of Pittsburg, Pa., has been very busy thus far this season, and has a number of future engagements to fill before the season closes. She has sung at a number of concerts with the Pittsburg Orchestra—December 11 at Butler, December 12 at Franklin, December 13 at Meadville, January 29 at Allegheny. Other concerts were at Johnstown, when she sang in "The Messiah" with the St. John Gualbert's choir, and at a concert in Carnegie Hall, Pittsburg, on January 30.

From a large number of press notices the following are taken:

Miss Keil is one of the best soprano artists that has ever appeared here, and the audience appreciated the fact from the long bursts of applause which followed.—Johnstown Daily Tribune.

Miss Etta C. Keil, who gives promise of attaining the title of "Pittsburg's soprano," did her first concert work with the orchestra in this country. She has scored a series of successes while on tour with the orchestra in the smaller cities of Western Pennsylvania and Ohio. It was plainly in evidence that she has, besides a pleasing voice, dramatic talent which asserts itself at the proper time during her numbers. Sweetness is the characteristic of her higher notes, her voice being round, full, and having the essential volume that reaches the ears and hearts of her hearers.—Pittsburg Post.

The soloist, Etta C. Keil, was very popular with her audience. She was applauded most heartily and responded with a dainty morsel, "I Plucked a Quill from Cupid's Wing." She sang this from manuscript, the music being by H. K. Hadley and the words by Aubrey Boucicault.—Pittsburg Commercial Gazette.

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17 RUE DE LONDRES.
BRUSSELS, January 18, 1900.

THE first conservatory concert, which was to have taken place on Sunday, December 31, was not given on account of the indisposition of Madame Bastien, who interpreted the role of Clytemnestra. It has been adjourned to the first Sunday in February.

The Répétition Générale on Friday produced a great impression. The work performed was "Iphigénie en Aulide," of which, everyone knows, M. Gevaert is a fervent and passionate admirer. The honors among the soloists were divided between Madame Bastien and M. Dufranne. The terrible recital of the second act was given by Mr. Dufranne (Agamemnon) with a warmth of tragic expression, a sharpness of accent, that created a sensation. Madame Bastien would make a fine Clytemnestra on the stage, as she has the carriage and appearance for the part. With her beautifully sympathetic voice she expressed the revolt of the Queen and the mother's despair. The other parts were distributed among MM. Seguin, Hennuyer and Vandergoten; Mmes. Collet and Vacher. The choirs sounded and pronounced very well, and the orchestra, although oftentimes a little draggy in their tempi, did very well under Gevaert's able direction. Next month we hope to hear all this again, in addition to "Iphigénie en Tauride," which will also be given, I believe.

Messrs. Stoumon and Calabresi, directors of the Théâtre Royal de la Monnaie, notified the burgomaster and aldermen, on December 29, of their intention of resigning the concession, which was granted them last year, at the end of the present season. Certain papers, seeming to forget that this concession does not expire until the end of four months, immediately published a résumé, with full details of the brilliant career of the two resigning directors. We have decided, however, to wait until the end of the present season to examine the services rendered to musical art by the actual directors. Among the aspirants to the vacant post are Messrs. Seguin and Stoumon and Guidé and Kufferath, of whom the latter two are considered by all as most likely to be the fortunate ones elected. They are both very popular.

Gustave Huberti has been named first professor of harmony at the Royal Conservatory, where he already occupied the position of instructor of theoretical and practical harmony. Mr. Huberti succeeds the late Joseph Dupont, and is replaced as second professor of harmony by Mr. Lussens, prix de Rome.

The committee organized for the purpose of erecting a monument in Brussels to the memory of Joseph Dupont held a meeting on Tuesday last. This committee, composed of artists, literary men and personal friends, is the one who two years ago took the initiative in organizing the jubilee manifestation of the Populaires concerts, and

it has now decided to immediately open a subscription in view of erecting the monument. Besides this an extraordinary concert, of which the program will be published later, will be organized later in the season.

The Cercle Artistique et Littéraire recently issued the really very interesting program for the musical soirées to be given there during the season. On January 16 Mme. Clotilde Kleeberg, pianist; Mmes. Douste and De Fortis, cantatrices, and Mr. Albert Zimmer, violinist. After this concert we will hear the following:

Tuesday, February 6, a musical recital, consecrated entirely to the works of Gabriel Fauré, the soloists who will assist being Mlle. Mary Boyer, cantatrice; MM. Gabriel Fauré and Jacques Thiebaud violin solo of the Colonne concerts in Paris. Tuesday, February 13, séance of chamber music; rendition of new works by Lalo and Saint-Saëns by the Ysaye Quartet. Friday, March 9, literary and musical evening, given by Julien Tiersot, lecturer, and Mme. Molé-Truffier of the Opéra Comique, cantatrice, and Mr. Truffier of the Comédie Française. Subject: "Romance and Poetry of the Eighteenth Century." Monday, March 12, a musical séance, consecrated to the works written for small orchestra, under the direction of M. Felix Mottl of Carlsruhe and Bayreuth, and Mme. Felix Mottl, cantatrice. Tuesday, March 20, lecture given by M. Bourgault-Ducoudray, professor at the Paris Conservatory, the subject being: "Comparative Studies of the Two Passions of J. S. Bach," with the assistance of Mmes. Jane Azzer and Dorigny, cantatrices; M. Baer, singer, and accompaniment of piano, violin, violoncello, harp and hautbois. On Tuesday, March 27, an unedited work by M. Wormser, author of "L'Enfant Prodigue," will be rendered, with the assistance of Mmes. Saurini, Zambelli, Robin and Meunier of the Paris Opéra. It is named "Au senil du cloître."

The second recital given by the Zimmer Quartet conclusively filled the promise given by their first audition, and showed the seriousness of their study and the fine and intelligent spirit which guides them in their artistic work. Schubert's unfinished quartet in C minor, with a great deal of verve and spirituality, as also the Haydn D major quartet, op. 76, No. 5. Not to be forgotten on this interesting program is a suite of Mozart for violin and alto, without accompaniment, rendered by Messrs. Zimmer and Lyenne. A charming dialogue full of coquetry, wit and melody; also what ingenuity in handling the two voices! Very few in the audience, I among others, knew this curious page, and it shows MM. Zimmer and Lyenne's good taste and progressiveness in having given us a chance to appreciate it. The Quintet of Brahms' (Mr. Gietzer as second alto), which ended the program, was much enjoyed, Mr. Zimmer leading with great decision and nobility.

There was great clearness in the exposition of the themes, excellent ensemble, passion in the expression and exquisitely charming and poetic tone shading in the piano passages. The interpretation also was a most delightful one. The Zimmer Quartet fills a long vacant place in the way of chamber music organizations, and with its earnest workers and conscientious artists we predict great things for it in the future.

The extraordinary concert given on Sunday last by Eugène Ysaye, assisted by his orchestra, under the direction of M. Guidé, well justified its title. Three concertos for violin and orchestra in the course of one musical séance has never been equaled in Brussels. And what is more, the success he achieved was really artistic, free from any other considerations. The wonderful virtuosity of the violinist, his prodigious technic, are evidently a necessary condition, but these qualities, though carried to perfection, efface themselves before others of a higher order. It is successively the grace, the verve, and above all in the concertos of Bach and Beethoven an extraordinary emotional power,

an intensity of sentiment and expression which even Ysaye himself has never attained before. His art, in truth, transforms itself little by little, becoming more sober, more profound, and it is thus that he can translate successively with such triumphant success the sublimities of Bach, Beethoven's epic poetry and the winged fantasia of Mendelssohn.

These three concertos have their own personality; in each one the voice of the violin is obliged to change. In Bach the thought rises serene and pure, the adagio seemingly reposing in the very sky itself. With Beethoven it is man's nature agitated exalting itself in translating the most diverse and most profound passions; here joy, sorrow, sublime meditation from an incomparable cortege. With Mendelssohn the sentiment is less personal, less heroic and also more inaccessible. Grace, freshness, with a little touch of gaiety, these are the characteristics of this well-known concerto. Cherubini's Overture, "Les Abénécérages," inaugurated the concert. Cherubini is not precisely palpitating, but the clearness, the happy development of the melodic themes tend to please, and especially when the selection is interpreted with such firmness, suppleness and elegance as was the case under the direction of Mr. Guidé.

The Largo of Händel, taken from the opera, "Xerxes," was phrased with much expression, while the overture, "La Patrie," by Bizet, which appeared full of fire and purity, was played with much verve and "entrain." This last work, to my mind, adds nothing to the glory of the author of "Carmen." However, Ysaye was greeted with furious applause, frenzied acclamations and recalls, and we helped along with all our might, adding our feeble homage to that of the thousands, shouting "Bravos" to this greatest of violinists.

L. D. S.

William A. Howland.

On January 18 Mr. Howland repeated in Fitchburg, Mass., the program given at his concert in Boston and Worcester. With him were Miss Agot Lundé, contralto, and Miss Jessie Davis, accompanist. The local press said:

Mr. Howland is an old friend and strongly established in the esteem of Fitchburg people, and his appearance again confirmed the impressions of the past. Of his voice it is past the time to speak. Of his musical temperament and finished style it is merely necessary to add one more meed of praise to former verdicts. His songs were of many manners, and for each Mr. Howland found a perfect interpretation. The Brahms group was rare in selection, beautiful and varied in motive and rich in musical merit, and was adequately treated. Brahms is a great master, and Mr. Howland rose to the fullest appreciation of the demands in singing these numbers.—The Daily Sentinel.

Mr. Howland, the baritone, is too well known here to need any introductory mention. He is gifted with a musical temperament, with a noble voice, and he has made the best use of these natural gifts by intelligent study and careful cultivation under the best methods. His singing seems to give greater pleasure with each reappearance in Fitchburg.—The Sun.

The Philharmonic Orchestra, Lincoln, Neb.

The Philharmonic Orchestra, under the direction of Mr. Hagenow, has been giving concerts for the past three seasons with greater or less success. This season the concerts have been discontinued for lack of support, but it is not proposed to disband the orchestra. Efforts are being made to interest the residents of Lincoln to form an organization for the maintenance of the orchestra permanently. Mr. Hagenow has given his services for the cause of music in Nebraska, and his efforts have given a higher class of music and induced an interest in music that nothing else could have done.

It is to be hoped that Lincoln will appreciate her opportunities and encourage good music, not only for the delectation of her citizens, but in the cause of education, and that there will eventually be an annual music festival on the lines of the successful ones in other parts of the country, the orchestra being the basis from which it will grow.

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Music in St. Paul.

ST. PAUL OFFICE THE NEW YORK MUSICAL COURIER, THE PORTLAND, February 1, 1900.

THE third of the Schubert Club series of concerts follows close upon the heels of the second, and will be given at the People's Church Thursday evening, February 8. The chief attraction of the concert will be Leonora Jackson, the young American violinist. Mrs. D. F. De Wolf, the soprano, will be the assisting artist.

The Schubert Club acted in double capacity as hostess on Saturday afternoon, January 20, at Park Church to Mrs. Theodore Thomas, of Chicago, and the Ladies' Thursday Musical, of Minneapolis. The event centred chiefly around the wife of the great leader, and her interesting paper on the symphony was listened to by over 200 women of the two clubs and their friends. The event brought out the social and musical element of the cities, and was a brilliant forerunner to the four programs given in Minneapolis and St. Paul. Mrs. Russel Dorr, the able president of the Schubert Club, introduced the guest of the day in a few well chosen words. At the close of the lecture Mrs. Dorr extended an invitation to the ladies to meet Mrs. Thomas in the parlors of the church, and to bid goodby to Mrs. H. W. Gleason, the highly esteemed president of the Thursday Musical, of Minneapolis, who leaves in a short time to become a resident of Boston.

Mrs. Gleason leaves scores of friends behind her, and her departure has cast a shadow over the club of which she has so long been the able and competent adviser. Sincere wishes from the Schubert Club.

Mrs. Dorr, Mrs. Gleason and Mrs. Thomas received the guests, and the two clubs combined in giving the visiting ladies a most cordial reception.

Music, fashion and culture were represented in large numbers on Monday evening, January 22, at the People's Church to hear and see the great Theodore Thomas and his symphony orchestra. Scores of old and new admirers were entranced by Mr. Thomas' masterly interpretations, and enthusiasm and applause ran high. The concert lent especial glory to the mid-season now passing, in that, while the past held much that was brilliant and artistic, no concert of the year excites such general musical interest as the orchestra, and more especially when that organization is under the leadership of Theodore Thomas, the dean of American conductors.

Mrs. D. F. De Wolf, the soprano soloist of the evening, was equal to her artistic surroundings, and in her reading of "Ocean, Thou Mighty Monster," did honor and justice to herself and the city of St. Paul. The audience was the largest of the season, over 2,000 people were present, every seat was occupied and standing room was at a premium.

The matinee on Tuesday afternoon held another large and representative audience, when Beethoven's Seventh Symphony, numbers from Wagner, the "Moorish Rhapsody," by Humperdinck; Weber Waltz and "Rakoczy March" were the features of the program. After this generous response and splendid attendance on the part of St. Paul people it is to be hoped that hereafter the orchestra will be a permanent fixture in the season's lists of musical attractions.

The Mankato Review has this to say of Miss Florence Pace, who appeared in concert there on Wednesday evening: "Last night our people were given their first introduction to Miss Florence Pace, of St. Paul. The numbers by Miss Pace were all beautifully rendered and enthusiastically encored. She constantly reminds us of Nordica as Isolde in the famous Wagnerian opera, so much so that the remark was made: 'Why is not this queenly woman in grand opera?' Her voice is a high dramatic soprano, of a brilliant and resonant timbre and capable of the most astonishing effects. She was called

back repeatedly, 'encores' being encored, with ever increasing enthusiasm. The concert was given by Mrs. F. H. Snyder, of Mankato, at the Saulpaugh House, and was a rare artistic musical treat."

The first of the series of Dantz's concerts took place last Sunday afternoon at the Metropolitan Opera House before a large and appreciative audience; Director Dantz combined a program of popular and classical music, and the renditions were all of high standard. One of the features of the program, and the pièce de résistance, was the "Arcadian Suite," by Scharwenka. The work is a novelty in orchestral repertory, and is a beautiful suite of four expressive movements. Miss Florence Pace, the soprano soloist, made an instantaneous hit in "Heart's Delight," by Gilchrist; her brilliant soprano voice rang out clearly and completely filled the large auditorium. Miss Pace is a great favorite with St. Paul audiences, and the enthusiastic encore she received at the finish of her solo was but one more laurel added to her promising future. A dainty bit of orchestration was the second Mazurka by Godard, orchestrated by Claud Madden; the composition is so familiar in piano literature that it was a pleasing surprise to hear it played by the strings. The next concert will be on February 4.

The Piano Club will give a recital Monday evening, February 5, at Howard & Farwell's, under the direction of Mr. Titcomb and Rhys Herbert.

On February 17 Mr. Colville will give a recital in conjunction with Emil Ober-Hoffer before the Ladies' Musical Club, of Windom, Minn.

The Listemann String Quartet, of Chicago, assisted by Harriet Dement Packard, soprano, is the next attraction of the Y. M. C. A. course, February 2, at People's Church.

Alexander A. McKechnie has been appointed director of the choir at the Church of St. John the Evangelist, succeeding George W. Normington, who assumes a similar position at St. Mark's Church, Minneapolis.

The first of Mrs. Vina-Avery Smith's series of pupils' recitals will be given February 9. Miss Marie Ewertson will present the program.

Gamble in Springfield.

Ernest Gamble's initial appearance in the capital city of Illinois seems to have been a great artistic and social success. The theatre was packed with the élite of the city, Governor Tanner and party occupying one of the boxes.

The Springfield Journal of January 27 says:

If ever Springfield felt the throes of a musical sensation, it was last evening at the concert of the Springfield Choral Union. Ernest Gamble, the young basso, kindled the enthusiasm of local music lovers as it has not been kindled in a decade. A responsive audience overwhelmed him with honors. It lavished its favors upon him with a cordiality and an energy that left no doubt of its purpose. Were he less the artist and the singer, it would be courtesy to give precedence of comment to the Choral Union, but he was so stirring and so eloquent in song that the first roses of approval are due to him.

To analyze his work in detail would require a column of comment. His personality and stage presence would sweep him into favor with less magnificent vocal powers, but leaving these out of the equation entirely, he would still be a prince of song. His low tones are wonderfully rich and mellow, and he sustains them without the faintest suspicion of a wavering of quality. They were as pure in quality and firm in texture as the rolling notes of a great organ. His enunciation is strikingly clear. His voice is big enough for the severest tests of oratorio work. He illuminates the lines with just the right facial expression and vitalizes them, when need be, with appropriate dramatic address. He is a willing singer, has the innate modesty of an artist who puts his work before himself and is manly in all he sings. The variety of effect which he is able to secure in expression and phrase was demonstrated admirably in the monotone in which he sings seventy-five notes on a single tone.

Williams-Myles Song Recital.

THOSE two excellent artists, Evan Williams and Gwilym Myles, gave a song recital at Chickering Hall, Tuesday evening, January 30, under the auspices of St. David's Society of the State of New York. Both singers were honored with an ovation, and both merited the applause.

Mr. Williams, who made his re-entrée on the concert stage after his serious illness, looked remarkably well, and it is a pleasure to record that no trace of his recent indisposition was noticeable in his voice. It is the same manly, sweet, sympathetic, ringing, true tenor. The quality of Mr. Myles' voice is of the kind that holds attention.

Messrs. Williams and Myles opened the recital with a duet, "Passage Birds, Farewell," by Eugen Hildrach. This was sung with vigor and manliness, the voices of the singers blending finely. Mr. Williams appeared next and sang three of Dvorák's gypsy songs in English, "I Chant My Lay," "Songs My Mother Taught Me" and "Cloudy Heights of Tatha." The superannuated Shakespeare, from London, who attempted these songs at a recent recital, should have heard Mr. Williams sing them.

Mr. Myles followed Mr. Williams, singing, also in English, a group of Schumann songs, "To My Betrothed," "Early Green" and "The Wanderer." What a pity the Teutonic vocalists of the Grau Company (who sing the Schumann Lieder in an explosive and exaggerated manner), did not hear the young Welsh baritone. The repose, sweetness, simplicity of his style were delightful and left nothing to be desired.

Each one of the singers contributed an operatic number, Mr. Williams an aria from Weber's "Oberon" and Mr. Myles the Prologue from "Pagliacci." Between the opera numbers the singers gave a sacred duet, "It is of the Lord's Great Mercies," by Molique.

The special features of the evening were the Welsh songs. Mr. Williams sang "O na Byddai'n Haf o Hyd" by Davis, and a group of old Welsh ballads and folk songs, among them "Ar Hyd y Nos," which the tenor frequently sings in English as an encore song. In it there is a pathetic refrain, a line reading "All through the night." Mr. Myles' group of old Welsh songs included, "Merch Megan," "Yn Nyffryn Clwyd" and "Codiad yr Eheydd."

There were some Welshmen in the audience, and during the singing of the songs in the old dialect they were visibly affected.

Mr. Myles, after his Welsh group of songs, sang the serio-comic Irish ballad, "Off to Philadelphia," and "brought down the house." His encore of the "Pagliacci" number was "The Rosary," by Nevins. Mr. Williams sang as encore an English love song after the Weber aria. Messrs. Williams and Myles closed the recital with Balfe's musical setting to "Excelsior," and in this the enunciation of both artists was most enjoyable. They impressed upon the audience the thought that the words of the beautiful poem were quite as important as the music.

A gratifying feature of the evening was the piano accompanying by Richard T. Percy.

United Singers of Brooklyn.

The organization of the Ladies' Chorus for the coming National Singing Festival is making good progress. The conductor of the chorus, Felix Jaeger (address, Wissner Hall, 538 Fulton street, Brooklyn), receives daily new applications for membership, and the first rehearsal had a large attendance, to the gratification of the music committee of the United Singers of Brooklyn, who are organizing the chorus. The committee lately have sent an appeal to all the singing societies of Brooklyn to help enroll new members, as it is the intention to have at least one thousand members in this grand festival chorus. Every vocally talented and musically inclined lady is welcome. New applications were received at the rehearsal, on Sunday, January 28, at 3 P. M., in Arion Hall, Arion place (formerly Wall street).

1899

INSTRUMENTALISTS:

PETSCHNIKOFF, VIOLIN.
JACKSON, VIOLIN.
HAMBURG, PIANO.
JONAS, PIANO.
RUEGGER, 'CELLO.
GAERTNER, 'CELLO.
AIMÉ LACHAUME, PIANO.
FELIX FOX, PIANO.
MARGUERITE STILWELL, PIANO.
VON STERNBERG, PIANO.
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1900

VOCALISTS:

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VOIGT, SOPRANO.
Mme. EVTA KILESKEI, SOPRANO.
MARGUERITE NEVILLE, SOPRANO.
RUBY CUTTER, SOPRANO.
BLOODGOOD, CONTRALTO.
PRESTON, CONTRALTO.
KATHERINE MCGUCKIN, CONTRALTO.
HAMLIN, TENOR.
CLARK, BASSO.
DE GOGORZA, BARITONE.
FREDERIC HOWARD, BARITONE.

Luigi Mancinelli.

LUIGI MANCINELLI, composer of the opera "Ero e Leandro," was born at Orvieto, in Umbria, February 5, 1848, fifty-two years ago last Monday. Like many other celebrities in the world of music, he inherited to a certain extent the taste and talents that led him to adopt his present career. His father was a good musician, but knowing that life is short and art is long, and the way to the summits of art is hard to travel, he resolved to bring up his son to business and not seek the fairy glories of art. But the boy, who had already taught himself the piano, one fine morning, led by the Muses, fled from the paternal home and from samples, ledgers and invoices, and directed his steps to Florence with a resolve to study the art for which he had a vocation. His family pursued him, overtook him on the road, argued, entreated, scolded, in fact behaved as all respectable Philistine families behave in like circumstances. But the youth was not to be deterred by threats or expostulations, and finally was permitted to follow his inclination. Then about fourteen years old, Mancinelli took up his abode in Florence, and studied the violoncello under Professor Sbolci. The same tenacity of purpose that he had exhibited in choosing his career, in spite of all difficulties, was displayed in his studies, and at the end of a year as the result of a competition he obtained the place of third violoncellist at the Pergola. In this position, and subsequently as second violoncello, he remained for eight years, earning his own living and selling his romances, in which his genius already began to reveal itself. It is worthy of note that the composer of so many remarkable works only took a few lessons from Mabellini; he had a repugnance to dry, methodical teaching, and no conservatory reckons him among its pupils. His acquaintance with conservatories began later, in his thirty-third year, when he became director of the Conservatory of Bologna, which had declined from the high repute attained under Rossini, but which Mancinelli reformed completely and left vigorous and strong. Before, however, he attained this responsible position he had been constantly at work. In his twenty-second year he had entered the Opera at Rome as a member of the orchestra, conducted by Terziani, and when Verdi refused to intrust to the veteran the direction of "Aida," Mancinelli became sub-conductor under Usiglio. In the following year, 1875, he conducted "La Vestale" at Jesi, the birthplace of Spontini, on the celebration of the master's centenary, with such brilliant success that he was invited by the management of the Roman Opera to become the chef d'orchestra at a salary of 4,000 francs a year. But at the entreaties of the family and friends of the aged Terziani he consented to divide the duties of the position, and also the salary, with the veteran conductor. It was during this period of his labors at Rome that a cabal was formed to damn "Guarany" at its first performance. His friends rallied around the young artist, and at the first word of disapproval their energetic applause drowned the hisses, and the public joined in insuring the victory to the Mancinellists and to Mancinelli.

At Bologna Mancinelli was indefatigable: in addition to directing the conservatory he became conductor of the Communal Theatre in the city and maître de chapelle at San Petronio. He founded and directed, also, the Quartet Society, which attained high prosperity under his guidance. To quote a writer in *L'Opinione*, "What he did at Bologna was incredible; orchestral concerts, chamber music, theatrical and sacred music, teaching—all forms of art were cultivated by him. It was at Bologna that he gave,

for the first time, in 1884, his 'Isora di Provenza,' an opera in three acts, which was given afterward with success at Naples and Hamburg. The work is characterized by striking originality, is rich in ideas and orchestral color and reveals the symphonic writer in the passages as the prelude to the third act, and the dramatic musician in the vocal parts, which are treated with consummate art. Let it not be forgotten, moreover, that when he was director of the Quartet Society, Mancinelli, with a rich orchestra, reinforced by the pupils of the conservatory, produced for the first time in Italy 'The Consecration of the Graal' in 'Parcival' and Beethoven's Ninth Symphony."

While thus occupied Mancinelli had received repeated invitations to visit South America and Spain. Finally he accepted them and proceeded to Madrid, where his "Cleopatra" had rendered his name popular. He remained in the Spanish capital for eight years as conductor at the Theatre Royal, and for three years at the Concert Society, which had never before tolerated a foreign master. His fame as a conductor now spread far and wide, and for a long time there was a struggle between Madrid and London for his exclusive possession, till he was called to New York to inaugurate the Metropolitan Opera House.

In 1895, Mancinelli, while in New York at the Hotel Normandie and conducting the Metropolitan opera season, received a request from the Norwich Festival Committee to write a cantata for its festival in 1896. As he desired to have his work suitable for the stage as well as the concert hall, he hesitated about the choice of a subject. Finally Bevilacqua, who was with him in New York, and was acquainted with his wish to set Boito's libretto of "Hero and Leander," suggested that he should seize this opportunity of carrying out his idea. On his

return to Italy in the fall of that year he set to work. The first act was commenced on August 21, and he finished the score in forty-seven days, with fifteen days' rest between the first and second acts. His labor on the instrumentation was interrupted by a call to Naples to conduct the "Walküre," a summons which his veneration for Richard Wagner would not allow him to neglect. In February, 1896, the piano and vocal scores were completed, and in October the piece was given at Norwich by Albani, Lloyd and Watkin Mills. The English critics at Norwich all agreed in recognizing the theatrical merits of the piece that was introduced to the world as a cantata, as being essentially a piece for the stage. The *Standard* (October 9, 1896) writes: "His opera should be promptly prepared for the stage, which would be its proper home," and in a following notice repeated this opinion in the words, "Final judgment must be reserved till 'Hero and Leander' is heard on the operatic stage." Another English journal, the *Eastern Daily Press*, after remarking that Mancinelli was no newcomer in East Anglia, as his enchanting "Cleopatra" had been produced three years before, and that his "Isaiah" had been personally conducted by him in the old city in 1887, writes of the new work: "It is nothing less than a grand opera in three acts."

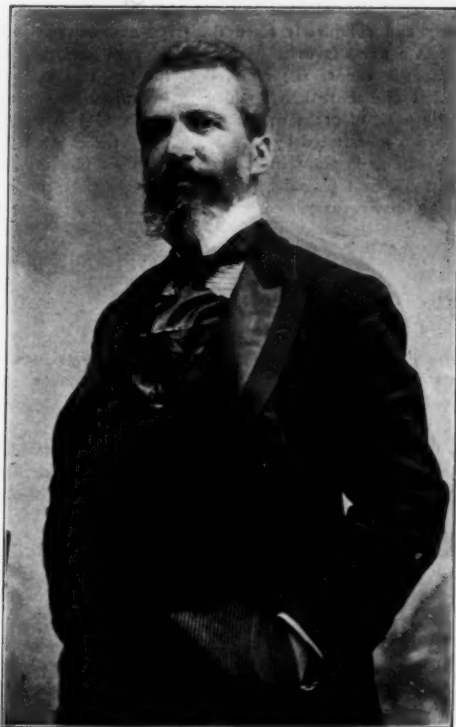
On July 11, 1898, under the title of "Ero e Leandro," the dramatic cantata was given at Covent Garden Theatre with Saleza, Plançon, Emma Eames and Schumann-Heink in the cast, the only change in the work being that Mancinelli, since its appearance as a cantata at Norwich, had set the brief prologue to music. The *Times* in its notice of the performance, writes: "It is only necessary on the present occasion to record the entirely favorable reception accorded to it in its operatic form. The style in which it is written (like the work which the prologue precedes) is that of the modern Italian school in its most satisfactory phase. It is allied not to the hysterical opera of a few years ago, but to 'Aida,' 'Mefistofele' and others, and the effects of orchestration are all Mancinelli's own, and they are uniformly successful."

The *Morning Post*, speaking of the Norwich performance, said: "Signor Mancinelli's great reputation as a conductor has caused many people to overlook the fact that he is one of the greatest of living Italian composers. Of his labors as a conductor it is unnecessary to speak." The same London journal, after the Covent Garden performance, wrote, July 12, 1898:

"Signor Mancinelli's music aroused great admiration when it was first produced at Norwich. This admiration has been intensified, now that the work has been heard in its proper place. The characteristics of the music are those of modern Italy. It cannot be said that he imitates any composer or slavishly follows any particular school. On the contrary, his mode of expression is distinctly individual. Here and there may be detected certain passing suggestions of Verdi in his later style, or of Boito; but these are of a superficial nature and only serve to remind one that all the three composers are of the same nationality. Of Wagner's influence there are few traces, if we except certain faint suggestions of 'Tristan' and 'Siegfried.' The music is remarkable for its wealth of melody, the structural beauty of the choral numbers, its dramatic intensity, the boldness of its harmonic combinations and the excellence of its instrumentation. * * * The opera was received with every demonstration of the approval of so richly deserved."

The *Gaulois* of Paris, July 15, 1898, after speaking of the composer as being justly regarded as one of the glories of the modern lyric art of Italy, continues:

"From the beginning of the score the listener is charmed



LUIGI MANCINELLI.

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by the beauty and originality of the melodic design and subjugated by the dramatic power of the musical expression. * * * We find here, united to the musical science of a Wagnerian, the grace, melody and inspiration of an Italian musician of the modern school."

The *Daily Telegraph* (July 12) opines that "both Mascagni and Leoncavallo are reflected in his passionate music," and the so-called comic paper, *Punch*, thought that Mancinelli was under the gentle influence of Wagner and Mascagni. The *Ladies' Pictorial* (July 16), after speaking of the "rich melody, the picturesque and glowing orchestration, the impetuosity, passion and strenuous character of the music, adds: "The influence of Boito is discernible and also that of Wagner." Other critics, Italian and Spanish as well as English, declare that "Hero and Leander" has a Wagnerian form. Mancinelli refuses to acknowledge this. "I determined," he writes, "to follow the lines laid down by Verdi, especially in his 'Otello' and 'Falstaff,' and therefore intrust to the voices the interpretation of the melody, enriching it with all the resources of modern instrumentation."

"Hero and Leander" was given for the first time in operatic form at the Royal Theatre, Madrid, and had a typical Spanish reception, the composer being called out

Guido d'Arezzo; written for grand orchestra and based on the notes of the scale from Ut to Si, the choruses commencing in C major and rising to B in a crescendo of sonority.

Isora di Provenza. (1884)—Opera in three acts, given at Bologna, Naples and Hamburg. (Chappell—London.) Isaiah. (1887)—Oratorio, performed at the Norwich Festival and Albert Hall, London.

Venetian Scenes. (1888)—Suite for orchestra. Performed first at Madrid, and finally at the London Philharmonic. Salve. (1891)—For orchestra and chorus. Performed with great pomp in presence of the Queen and royal family of Spain.

Symphony. (1894)—Unfinished.

Hero e Leandro. (1896)—Opera in three acts. (Novello, Ewer & Co.)

Mass. (1899)—E major. Soli, organ, orchestra and chorus.

Paolo e Francesca. (1900)—Opera in two acts (in work). Three albums of Romances for voice and piano, written in the early days. These Romances and all other Mancinelli works, except as indicated above, are published by Ricordi, Milan.

In all these works, as M. Blaze de Bury wrote, he dis-

Havana Notes.

THROUGH the kindness of Señor Alfredo de Soria, recently of Mexico, and now sojourning in the Cuban capital, the following is gleaned from a letter recently sent by him.

Sieni's Italian Opera Company opened up the week of the 7th at the Teatro Tacon, and are reported to be doing fairly, but in the face of having had another Italian company there only six weeks ago, and French opera since then, it is doubtful if the tournee will be very successful.

David Henderson opened at the Teatro Payret Christmas week with a very good show, but as it failed to attract the native element, and the American colony did not respond as it should have, it succumbed to the inevitable. Mr. Henderson is now in negotiation with Harry Clark to book an organization on the Mexican circuit, commencing on the Gulf coast and going into the United States via El Paso or Nuevo Laredo. In the interim Harry Clark opened on the 19th at the Marti Theatre, with the Elvera Company, consisting of Spanish zarzuelas and specialties.

Señor Felipe Sandoval, manager of the Teatro Nacional, of Mexico City, was in Havana recently, negotiating with the direction of the French Opera Company for a Mexi-



three dozen times. It was next given at the Argentina, of Rome, March 10, 1898; at Covent Garden, July 15, 1898; at Genoa January 26, of last year. The opera was produced here at the Metropolitan Opera House on March 10, 1899. This season it is to be produced at the San Carlo, Naples. It is to be given here again in a short time. In all these places the favor of the public was clearly shown by its applause and the crowded houses.

Mancinelli is the author of compositions of every description as a list of his works shows.

Messalina. (1876)—Prelude and Intermezzo for the tragedy of that name.

Cleopatra. (1877)—Overture and five Intermezzi for the tragedy by P. Cossa. Performed at Paris during the Exposition of 1878, and highly praised in the *Revue des Deux Mondes* and other journals.

Tizianello. (1880)—Five pieces of music introduced in the declamation of a poem by E. Lombroso.

Mass. (1881)—Unfinished. The "Gloria" was executed in the Church of San Petronia by the singers of the Sistine Chapel, and made a great impression.

Mass. (1884)—For San Petronio, performed every year at his festival.

Hymn. (1882)—Composed for the fourth centenary of

plays "the brilliancy and richness of modern instrumentation, and possesses the knowledge and instinct of style."

Mancinelli, after conducting the London operatic season, will give four concerts on invitation from the Ministry of the Public Instruction of Italy, which includes music, at the Trocadero, on the Paris Exposition Grounds. The orchestra selected is the Roman Orchestra—called Orchestra Romana. We append a specimen phrase of Mancinelli's "Paolo e Francesca," now in work.

Carrier's Success.

Francis Carrier, the baritone, has been on a Southern tour, and will now go on an eight weeks' trip through Pennsylvania and Ohio with Wilczek and others. Some of his Southern press notices are as follows:

The Hans Kronold concert last night was a great musical treat and of rare merit. Francis Carrier, the baritone, has a voice of great power, and by careful training has brought it to a high state of perfection.—*Daily Observer*, January 9, 1900.

The concert last night rendered by the Kronold Concert Company was the greatest musical event of the season. Francis Carrier has a very fine baritone voice of great range and power, with a pleasing personality and good interpreting power. His audience heartily applauded all of his work, and he generously responded to their demand.—*The Charlotte News*, January 9, 1900.

can tour, but it is doubtful that arrangements were made, as part of the French chorus is singing at Señor Escue's Teatro Albusu in the zarzuelas that are holding the boards there.

To His Post.

After a three months' stay in the United States, visiting the large business and musical centres in the Central West as well as in the East, our correspondent at Bombay, India, Gaupatrao T. Padwal, sailed for his home last Wednesday on the steamer St. Louis. He expects to revisit London and Paris en route, which will bring his arrival at Bombay to the first week in April.

Mr. Padwal will represent the piano and organ interests of Mason & Hamlin, as well as the firm of M. Witmarl & Sons. His letters on musical matters in India will appear periodically in the columns of this paper.

National Institute Students' Concert.

The National Institute of Music at 179 East Sixty-fourth street will give a concert at Carnegie Chamber Music Hall, Thursday evening, February 8. William M. Semnacher, the director of the Institute, has prepared an interesting program of fifteen numbers.

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From Paris.

January 14, 1900.

INTENSE gloom has been shed over the holiday season by the sudden deaths of M. Chas. Lamoureux and M. Eugène Bertrand.

Both these valuable men were so little prone to public praise that perhaps it would be but little consolation to them to be aware to-day of the floods of eulogy, gratitude and appreciation which have surged through the press and public during the past week.

Those who had the privilege of being present at the last performance of "Tristan and Isolde" will long keep in mind the memorable scene at its close, when the triumphant winner of so many musical battles was given an ovation such as is accorded to few combatants. Again and again was he recalled, while all manners of enthusiastic expression were in a sense poured over him. It will be remembered also with what kindly grace he shed all demonstration as directed to himself, indicating that to his valiant interpreters and co-workers belonged the bulk of the glory. He seemed well and hearty and gay, too, except to those who knew him well, who noticed the snows that had fallen upon his head in but the past two years, and (in spite of all appearance) an absence of that sturdy combativeness in the whole expression of his body which was one of M. Lamoureux's greatest charms. The pleasure of the strife seemed to have departed, absorbed, no doubt, by the awe of victory as well as by its fatigue.

To intimate friends he had spoken of the immense lassitude of spirit more even than fatigue, which formed the reaction of the immense work he had so valiantly accomplished. An arduous task indeed, the production of the great Wagnerian drama in the small theatre which was the only one possible to the society.

For three steady and entire months the man listened to daily rehearsals of the work in portions under special directors. Two hundred rehearsals were given to the chorus, every one of which M. Lamoureux personally directed! After all was thoroughly studied in part there were twenty ensemble concerts, whose execution lasted frequently till 1 and 2 in the morning.

And it was not only as musical director that the chef was responsible; he was chef general of all the artistic department of the great stage picture.

Here due credit must be given to Willy Schultz, who, as financial and material director of the enterprise, threw himself into the breach, soul and body, and, indeed, pocketbook, too, with an ardor and enthusiasm that were equal to those of the chef himself. By his skill, activity, large view and generous determined treatment of circumstances was the venture brought to the successful and brilliant conclusion in a material sense which has been recorded.

Indeed it was largely through the intervention of Mme. Litvinne and her brother that the giving of "Tristan and Isolde" was first made possible to M. Lamoureux. While yet upon his sick bed they came to him and earnestly urged the undertaking, pledging themselves to the tireless devotion and disinterested endeavor which they so royally fulfilled.

The life and work of M. Charles Lamoureux in Europe, and his almost inspired treatment of the Wagner problem in France, have been so often treated here that it is unnecessary to enter upon them again more than to express the deep regret of the community at the sudden taking off of the valiant musician.

Few combatants in a cause have ever been permitted to see so much of the glory of their winning. Of course some ground had been prepared by the less fortunate Pachelbel. The testimony of the funeral of M. Lamour-

aux alone spoke volumes. All artistic Paris literally met together to weep over his tomb.

Rêves of Wagner, Aria of Bach, a Händel air, "Pie Jesu," Saint-Saëns, and "Libera Me," by Dubois, were the selections sung at the church where the services were held.

The fact has been recorded that the organ used at the ceremony was that bought and taken to the Lamoureux concerts two years ago, on the occasion of the giving of "The Messiah."

There was no end of the flowers sent in souvenir of the dead chef. A touching tribute was a lyre dedicated by Madame Litvinne to her "friend and master," and entwined with the white scarf which she had worn in the memorable second act of Isolde's strange wooing.

* * *

Scarcely had the noble cortege passed by when news came upon the city of the almost equally sudden death of M. Eugène Bertrand, associate director of the Paris Grand Opéra.

Intimate friends and admirers of M. Lamoureux, the fatal illness of M. Bertrand was contracted at his funeral.

The press, equally with the hearts of the people, was immediately filled with eulogy, souvenir, regret and appreciation of this good man, who, first as director, afterward as associate director, had won and held the hearts of all. His influence, direct and indirect, was all for good, and bestowed generously upon music and upon the house of which he was the head.

The cardinal virtues of his nature endeared him to all, and his rare executive ability, spirit of tact and discretion and indomitable devotion made him precious to the interests of the Opéra and to its chef, M. P. Gaillard.

It is a pity that such men must die. But it is well that all such work as that which they do is constructive, and forms part of the temple being built by One who knows why He gives and why He takes away.

The funeral of M. Bertrand was equally imposing and memorable with that of M. Lamoureux. The church crowded to danger point, the music heavenly, all Paris present and perhaps not one enemy in the throng! M. Bertrand was buried at Pere Lachaise. M. Lamoureux at the Cemetery of Montmartre.

* * *

In the midst of death, however, we are in life.

Direct upon the echoes of sadness in Paris come those of triumph and success in Moscow of the beautiful Isolde, the ideal artist of M. Lamoureux's dreams. In the Russian city her first appearance was memorable in itself as an artistic event of the day. Twenty-six times was she recalled, and the two numbers upon the program became eight by the insistence of an enthusiastic public. Madame Litvinne was summoned to Moscow by the will of the Czar. This triumphal result of the distinction is most happy.

* * *

Mrs. Langtry's appearance at a recent reunion of the Paris "Thespian," an English affair, was the signal for an extended ripple of excitement. The Lily is beautiful as ever, is graciousness itself, and wore a lovely costume of dark blue satin covered with the famous blue "paillettes" so much in vogue at present, giving the effect of moonlight upon the sea. She recited Kipling's "Absent Minded Beggar." The reunion was in the interest of the British soldiers in distress.

An effort is being made in Paris to induce M. de Beriot, the distinguished piano professor, to open a school of sight reading for the benefit of those not privileged with such instruction by attendance at the Paris Conservatoire.

It is a notable and lamentable fact that foreigners, Amer-

icans especially, and neither vocalists nor instrumentalists, can "read." The universal thoroughness of French music pupils in this department indicates that everything is possible in this direction. Nothing is being done in it for our students. The result is the same as if people who could neither spell nor read print were being made to study and interpret the highest literature.

The thing is so absurd on the face of it that the wonder is that old and experienced teachers do not attend to these matters themselves, without waiting to be pushed to it by complaints and restlessness of discouraged students.

The reason why M. de Beriot has been made first choice in this suggestion is that he has written an admirable series of graded works, especially adapted to this sort of study. They could be utilized here with great profit. For what good are published works, no matter their merit, if they are not universally in use and practiced.

Mlle. Girod, the young pianist, has returned from London delighted with her successful experiences in the English city. She was most encouraged by her results. Besides the success of her concert at Salle Erard, she played almost nightly in society salons for several weeks, and could have profitably remained there for months did not engagements in France necessitate her return.

Mlle. Pauline Wisman is here with her mother, sister and brother, and is making most satisfactory progress with Trabadelo.

Mrs. Carroll is an earnest piano student in the studio of Miss Freda Eissler, the Leschetizky representative of Paris.

Miss Charlotte Chaplin is a pupil of the same teacher, and both are delighted with results already achieved. It seems rather discouraging at first to change completely the touch on a piano from the lifted finger blow to a legato clinging style. But the result once attained is incontestable. Miss Chaplin is accompanied by her sister, who is studying with Delle Sedie.

Madame Levenoff's series of concerts of the works of French composers is progressing with success and growing interest. The Bodinière was crowded at the last or Godard Day. Madame Levenoff gives lessons in solfège, harmony and piano at 21 Rue Bruyère.

Mme. Berthe Marx Goldschmidt held a brilliant concert reception at her home to celebrate the coming in of the New Year. A large number of superior and artistic people were present, and the "reveillon" did not close till well into the first morning of 1900. Of the music played was Brahms' Quintette No. 34, originally written as a quartet, I believe; a work of great richness, power and sympathy. It was played by Sarasate, M. Salmon, M. Parent, an alto, and Mme. Berthe Marx Goldschmidt for the piano. A Trio by Saint-Saëns for piano, violin and cello followed, played by Sarasate, Salmon and Mme. Marx Goldschmidt, and later the gifted hostess played a Chopin Barcarolle. Sarasate, who was in one of his most delightful humors, played a number of his own compositions.

The company, as usual, was in delight and astonishment before the electrical execution of the pianist. No artist of to-day can better hold the interest of the audience than she. Mr. Vert, of London, who was present, remarked that she was one of the most interesting pianists he knew. Nothing in the way of difficulty seems to daunt her, and her capacity to understand and comprehend and execute seems limitless. Some of her engagements for this year were mentioned last week.

It is not generally known that Mme. Jeanne Bonaparte, who is seen much in Paris salons, and who is always to be found at the Marchesi fêtes, is a blood relation of the Emperor, not a relative by marriage, as some imagine. She is sister of Roland Bonaparte and married to the

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Marquis de Villeneuve. She is an ardent musician, and is the model mother of four children, for whom she lives. Three of them are boys.

News comes from London of the success of Percy Jackson, the American basso, who made his debut in that city in November. Later he sang for the Princess Louise and made quite a sensation with "A Bunch of Violets," by Guy de Hardelot. He is fairly launched in concert and drawing-room work. His debut was made under the patronage of the American Ambassador and Mrs. Choate. He was assisted by Miss Ethel Bauer. An aria from "Philemon and Baucis," "Ihr Bild," Schubert; "Fröre che Langue," by Rotoli, and "l'Ebreo," by Apolloni, were the numbers sung.

A very swell affair, and very interesting, also, was the "minstrel show" given in Paris in December by the musical boys of the American Art Association, and of which Walter Balfour was the general manager.

Mr. Balfour himself has a superior and extremely sympathetic baritone voice, and, although, suffering from a cold, gave much delight and called forth deserved applause.

The performance was a most creditable copy of the old-time minstrel exhibition. Four hours were passed in songs of all styles—solos, duos, quartets, choruses, dances, &c. To the credit of the program be it said that the rollicking entertainment of these four hours did not contain one shady allusion or risqué suggestion. Within the walls of Paris this was an exception well worthy of comment.

Some three thousand Americans were present, including the Ambassador and Consul and their families. The colony fairly howled their laughter at times, and the songs were greeted with the enthusiastic applause of people away from home and hungry for souvenirs of the native heath. Not a little musical talent was disclosed by the performance. A large sum of money was made.

The American Art Association is one of the leading American organizations of Paris. In its clubhouse "on the other side" is a fine library and reading room, and exhibition rooms, parlors and restaurants are features. The building, however, is not considered sufficiently complete for the growing requirements, and it is with the intention of putting up a new and larger one that the minstrel show was held. More anon.

The Université Populaire is a Paris enterprise which merits encouragement and appreciation.

The idea of it is to extend general education, and especially a knowledge of musical literature among the masses. The place of meeting is the Faubourg St. Antoine. Here every day, from 9 A. M. to 11 P. M., are doors open to lectures upon all possible subjects, including music, in which Mme. André Gedalge, wife of the composer, is active. Geography, practical calculation, health, voyage, child instruction, elements of medicine and science, practical philosophy, law and social economy, letters, literature, discoveries, &c., are treated upon by professors from the Sorbonne and others of authority. Classes exist likewise in special subjects.

Every Sunday afternoon is a matinee littéraire and musicale at 3, and again on Sunday evening is a soirée littéraire and artistique. The benefits of such an enterprise cannot be overestimated.

The violin playing of the talented American violinist, Mlle. Julia Klumpke, has been referred to in connection with these musicales. The young artist is extremely popular there, and her name upon the program always means increased interest. With her serious disposition, musical sense and excellent training, Mlle. Klumpke could do much in this valuable movement, and probably will yet be heard of in it. Mlle. Klumpke is a pupil of Ysaye, and is studying in Paris with M. Rémy, of the Conservatoire.

Mlle. Rückert, of Neuilly, was the piano artist at a recent concert at the Bodinière. Mlle. Rückert is the gifted sister of Mlle. Adine Rückert, pupil of Mme. Clara Schu-

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mann, now Mme. Norman O'Neil, wife of the Irish composer, and living in London.

One of the most brilliant pupils of M. Paul Marcel, Mme. Madier de Montjau, who has been playing successfully in Amsterdam, goes this year to New Orleans. New York managers will do well to keep attention upon her work there.

There is at present in this studio a most promising singer, soprano, from Philadelphia, Miss Dodge, who possesses not only a remarkable voice, but rare dramatic talent. At a recent audition this young lady created quite a sensation.

M. Maire, a well-known stringed instrument maker of Paris, has invented a new instrument, which he calls a "tenor," and which lies midway between the alto and 'cello. It is played as is the 'cello, while its tone resembles the voice of the tenor singer.

Mlle. Jeanne Wilmetz is a young and very attractive society lady in Paris, who does justice to Brahms, Schumann and Schubert songs. There is something in voice temperament, style and person which admirably suits this genre of music work. Mlle. Wilmetz is a favorite pupil of Mlle. Marcelle Pregi, the "ideal Marguerite" of the Châtelet concerts. The name Wilmetz will probably not reappear on those pages, as the fascinating young musical

director of Liège, Belgium, has induced the young singer to adopt his instead.

At a grand charity concert given by the English Ambassador recently, Mlle. Relda, of the Opéra Comique (a Californian), sang with her usual success.

Another interesting singer at the same concert was Miss Nellie Chapman, a lovely blond English girl, who is niece of Mrs. Wm. Chapman, head of the Westminster Review.

The word "étrennes," used in France to mean New Year's presents, comes from the Roman word, "strenae," meaning also presents. The Roman word came from the name of the Goddess Strena, from whose sacred grove branches were cut and sent to the Emperor as token of peace between the Romans and the Sabines. This ceremony took place on the first day of the year.

Many are the queries after the whereabouts of Miss Gertrude Rennyson. Miss Rennyson made quite a little stir in the musical colonies at Paris last season, by her fine voice, winning manner and social, frank nature. All expected to have her again this season. Lo! she is not here. Voila!

She is in Bridgeport, Pa. She and her mother fully intended to return in November, but once home family

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claims and fascinations, the musical movement about them, and birthday and Christmas parties have kept them longer than they expected. They now will probably reach Paris about January 10. Miss Rennyson has sung much while at home.

Frank Damrosch has heard her sing, and expressed himself delighted with her voice when she sang at his Eurydice Club. At Charles Bischoff's concert, also, the audience was composed of the élite of Philadelphia, and the concert was wholly paying. The program was very fine and applause and flowers were showered upon the young lady at the close of the affair. Criticisms on Miss Rennyson's work were most satisfactory.

In Meadville, Pa., Mr. Eddy, in the course of his remarkable tour of the States this season, was the guest of Mr. and Mrs. G. W. Dixon, ardent admirers of the organist. Mr. Dixon met Mr. Eddy on the train, which was taking him to give a big concert in Youngstown. It was in Paris that the Dixons made the acquaintance of Mr. Eddy.

A few evenings ago Mrs. Eddy gave a very charming soirée at their Paris home, Rue Jouffroy. Mr. Gowdy, the American consul at Paris, was present, also Madame Marchesi and crowds of shining lights from the social and artistic worlds.

Miss Fisher, a superior vocal pupil of M. Koenig, sang several songs at the accompaniment of her teacher. Miss Fairfax, too, now a pupil of M. Téquy, sang, and Mrs. Ludwig Bretnier played selections on the violin. The artists were much applauded. Mrs. Eddy is very much loved in Paris, where her excellent heart, fine trained intellect, musical taste and knowledge, and general tact and savoir faire bring her friends from all quarters and keep them at her side.

Little Miss Rhoda Newberger has returned home. She left Paris last Saturday by the St. Louis. This is one of the most Frenchy little pieces that ever studied in the capital. She has had much teaching here in singing and acting, and the American public will be able to judge for themselves of its quality when they hear her. She expects to return in March.

Congratulations for Mr. Henneman upon the growth and value of his St. Louis enterprises. An article by him in a recent musical review is well worthy of comment and copy. The points are well chosen.

In the same paper are many familiar faces—Charles Galloway, Edwin McIntyre, Charles Humphrey, the tenor, who have all been students in Paris; also Miss Ruegger, Mr. Baernstein, Miss Maconda and Mr. Robyn, the pianist.

Compliments and congratulations to Alberto Jonás upon his marriage in Ann Arbor in December. If he makes as good a husband as he is an artist, his wife also is to be congratulated. This is not to be doubted by anyone who knew Mr. Jonás.

Miss Lillian Markham, who is studying with Mr. Sbriglia and is soon to make her début, is from Philadelphia.

Harold Bauer is in Paris on a flying trip.

"The Musical Catechism," or questions and answers on vocal science, by Manuel Garcia, of London, is published by Ascherberg, music dealer, 46 Berners street, London. This interesting work has not been reviewed yet because there has been so much else to review, but it will happen one day, and it will do many vocalists good.

Miss Bessy King is a pretty and attractive little Scotch lassie who has come all the way from Glasgow to study with Marie Roze.

By the way, Marie Roze changes her address. It is

now composed of two addresses, a studio in town and a chateau a few minutes' ride from Paris. The city studio address is 37 rue Joubert, near the Trinité Church and the Chaussée d'Antin. The other is "Castel-Montrose," in a lovely nook—Val-Notre-Dame—near Argenteuil. The teacher announces that in the summer she can accommodate one or two pupils, or mother and daughter, at her Castel-Montrose. A more delightful location and surroundings, close to Paris and quite in the heart of a lovely country, could not be found for summer time.

At the last matinee of this professor André Mangeot made his bow to the public as violinist. Mr. André is of the family Mangeot of the *Monde Musical*, and is pupil of the Conservatoire. Talented and laborious, the boy has good technic and nice sentiment. He is so young that almost everything is possible to him.

Madame Marchesi receives on Sunday afternoon the first Sunday of each month, from 3 to 7.

Miss Emma Potts is in Paris. So is Miss Alice Verlet. More of this latter piquant little chanteuse and charmeuse later on. Her brother George, by the way, is an explorer on the Congo, and is on a visit to Paris, but returns to his savage state in a few days again.

M. Boucherie, a young violinist of immense talent and temperament, was the bright particular star at Madame Ram's reception this week. This artist showed exceptional gift in playing a Schubert Sonata, in which he was accompanied by Madame Ram herself.

Any quantity of mail, printed, written and carte de visite, was not received at all in Paris during the holiday season. The question is, What becomes of such mail matter? Another question is, What are the French people thinking of to support such a condition of things? A gentleman told at a reception last evening that of eight letters he had himself mailed this week not one had reached its destination!

The man told it as if it was a joke out of a vaudeville, or a boast he was making of some superior excellence of his city. Astonishing people!

Clarence Eddy in Los Angeles, Cal.

Mr. Eddy is a wonderful organist—as skillful in the use of his feet as with his fingers. His pedaling challenges admiration, and in the use of the stops, to give expression to the meaning of the composer, he has no superior. With a finished organ in a completed building he can make wonderful music. That his art prevailed last night, despite the circumstances, proves his greatness.—*Los Angeles Record*, January 24.

Mr. Eddy's work was highly artistic, and to his charming interpretation were added poetic understanding and artistic development of each composition rendered.

The different numbers ranged in character from Haydn's pleasing *Scherzo to Gigout's "Grand Chœur Dialogue,"* and the exquisite *"Funeral March and Song of Seraphs,"* by Alexandre Guilmant, full of wonderful power and angelic sweetness.

Clarence Eddy's work is that of a great artist. He is master of technic and shows remarkable executive ability. Indeed, his technical facility seems to have no limit, and in his registration he attains astonishing results, not only authoritative to a high degree, but exhibiting a solidity and a musical sense of the fitness of things which win repeated and enthusiastic applause. The hearer is conscious of strength and vigor, even when smoothness marks his execution.—*Herald*, January 24.

Mr. Eddy possesses a knowledge of technic and executive power that belongs to few artists of his class, and his work is characterized by a wonderful vigor.—*Evening Express*, January 24.

Mrs. Carlos Sobrino.

There is a letter for Mrs. Carlos Sobrino at the office of THE MUSICAL COURIER.

MUSIC IN BROOKLYN.

ANOTHER singing society has appeared upon the horizon in Brooklyn. The organization is known as the University Glee Club, and is composed of college graduate who reside in Brooklyn. The aim of the new club is a noble one, and, judging from the first concert, given at the Pouch Mansion on the evening of Tuesday, January 30, the individual members are very much in earnest. Arthur Claassen conducted, and the soloists were Miss Marie Beaumont Weber, Dr. Victor Baillard and Hans Kronold. The high character of the concert will be recognized from the program, which follows:


Chorus (à capella), Night Witchery.....Storch
University Glee Club.
Violoncello solo, Prince Song, Die Meistersinger.....Wagner
Hans Kronold.
Chorus (à capella), Gaily We Ride.....Sturm
University Glee Club.
Soprano soli—
One Spring Morning.....Nevin
Sing, Smile, Slumber.....Gounod
Miss Marie Beaumont Weber.
Baritone solo, O Thou Sublime, Sweet Evening Star,
Tannhäuser.....Wagner
Victor Baillard.
Chorus (à capella), I Think of Thee.....Hartel
Dixie's Land.....Emmett
Arranged by Mr. Van der Stucken.
University Glee Club.
Violoncello solo, Rhapsodie.....Popper
Hans Kronold.
Agnus Dei.....Bizet
Soprano solo, cello obbligato, organ and piano.
Land Sighting.....Grieg
Chorus, organ and piano.
Baritone solo, Oliver A. Pope.
University Glee Club.

Harry Rowe Shelley, organist of the Fifth Avenue Baptist Church, Manhattan, gave an organ recital at the Flatbush Reformed Church, Flatbush, on Wednesday evening, January 31. He was assisted by Miss Charlotte Walker, soprano, and Miss Marion Walker, mezzo-soprano. The organ accompaniments for the singers were played by George Francis Morse, organist of the Flatbush Church. This was the program:

Passacaglia.....Bach
Andante Symphony, F major.....Brahms
Sonata, C major.....Mendelssohn
Elsa's Dream, Lohengrin.....Wagner
Alla Menuetto.....Hofmann
Scherzando and Russian Romance.....Hofmann
Gigue.....De Mondonville
Andante Symphony, E major.....Shelley
Duet, Hansel and Gretel.....Humperdinck
Overture, Midsummer Night's Dream.....Mendelssohn
Rheingold.....Wagner
Aria, Oberon.....Weber
Allegretto.....Rubinstein
Fantasie.....Bizet

The first of three entertainments with music, for the benefit of the Brooklyn Free Kindergarten Society, was given at the Hotel St. George, last Saturday afternoon. Miss Agnes Anderson, contralto, contributed songs to illustrate stories by Mrs. Elizabeth Y. Rutan.

Apropos of the Saengerfest to be held in Brooklyn this



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coming summer, the subjoined cablegram to the Brooklyn Eagle from Berlin, will be interesting:

There is on view to-day in the studio of Prof. Emil Boettler, the eminent artist and painter, the sketch, according to which Rohlf, the instructor in chased work at the Applied Arts Museum, will turn out the Emperor's prize for the Brooklyn Saengerfest. The prize statue is to be on a bronze base bordered by four imperial eagles, behind which are palms. In front is the Emperor's picture in relief, and below it is a shield bearing the dedication.

The reverse shows numerous inscriptions, and the whole is crowned by a 40 centimetre high statue of a bard leaning on his harp and attired in a toga with many embroidered ribbons. American and German emblems interchange. These were added personally by the Emperor before he approved the sketch with his signature. Professor Boettler's father spent some years in America. He returned to Germany in 1859. * * *

The second in the series of the midwinter song and violin recitals by the Brooklyn Institute will enlist the services of Miss Sara Anderson, Max Heinrich, David Mannes and Isidore Luckstone. The recital will be given at Association Hall to-night (Wednesday). The program is quite unusual, as will be seen from the following list:

Suite in G minor.....	Ries
Adagio; Perpetuum Mobile.....	David Mannes.
Good Night (Gute Nacht).....	Schubert
The Wayside Inn (Das Wirthshaus).....	Schubert
Songs My Mother Taught Me (Als die Alte Mutter).....	Dvorak
Minnesong.....	Brahms
Two Gondolier songs.....	
When Through the Piazzetta.....	Schumann
Row Gently Here, My Gondoliers.....	Schumann
Max Heinrich.....	
Il est doux, Il est bon (Herodiade).....	Massenet
Pastorale.....	Bizet
Miss Sara Anderson.....	
Why Should We Seek to Hide Our Passion, op. 19, No. 4.....	Richard Strauss
Hoping, Yet Even Despairing, op. 19, No. 5.....	Richard Strauss
Serenade, op. 17, No. 2.....	Richard Strauss
Beating Hearts, op. 29, No. 2.....	Richard Strauss
Max Heinrich.....	
Canzonet.....	Haydn
Under the Rose.....	Fischer
Polly Willis.....	Dr. Arne
Miss Sara Anderson.....	
Paraphrase (Good Friday's Spell).....	Wagner-Wilhelmj
Le Menetrier (The Fiddler).....	Wieniawski
David Mannes.....	
Where'er You Walk.....	Händel
Spring Song.....	Mackenzie
Snowflakes.....	Cowen
The Better Land.....	Cowen
My Love's an Arbutus.....	Hanford
Daphne's Love.....	Ronalds
A May Morning.....	Denza
Max Heinrich.....	

At the next Riddle readings before the Brooklyn Institute, Friday afternoon and Saturday evening, February 9 and 10, the orchestra, composed of Kaltenborn men, will play selections from Verdi and Delibes. Mr. Riddle will read Victor Hugo's play, "A Fool's Revenge." The orchestra for the Riddle readings is conducted by Arthur Claassen.

Mme. Ogden Crane has issued cards for an "evening of music," at Wissner Hall to-night (Wednesday). Madame Crane will be assisted by a number of her advanced and professional pupils.

The rain on Sunday night did not dampen the ardor of the 2,000 Brooklynites who crowded the Montauk Theatre to welcome John Philip Sousa and his band. Mr. Sousa is now on a nine weeks' tour, and this will be the last opportunity Americans will have to hear him before he sails for Europe. The program which Mr. Sousa offered included no less than five new compositions. These were an Overture, by Glinka; "Ball Scenes," by Czubka; a Rondo, by Gillet; excerpts from Puccini's "La Bohème," and Sousa's new march, "The Man Behind the Gun." The latter was

received with enthusiasm and cheers, and before the audience was silenced several encores had to be played. The other band numbers were: "Slavonic Dance" No. 2, by Dvorak; "Hungarian Dance" No. 6, by Brahms, and "A Dream of Wagner," by Valentine Hamm. Arthur Pryor, the first trombone player of the band, contributed as a solo one of his own compositions. Mr. Sousa has made excellent selections in the soloists in the present tour. These are Miss Blanche Duffield and Miss Bertha Bucklin. Both of these young women were in fine form Sunday night. With the band Miss Duffield sang "Dolce Amour," by Pizzi, in which she reached a high D flat and held it for four bars, and she did this with comparative ease. Her voice shows the advantages of the Lamperti method. It is a fresh, lovely, pure soprano of phenomenal range. Miss Bucklin, who now owns a rare "Strad," played the "Russian Airs," by Wieniawski, in which she revealed her brilliant style to excellent advantage. As an encore she played without accompaniment the bagpipe imitation in the Bach Sarabande and Gavotte. The audience recalled her again, and then she played with the band "Simple Aveu," by Thonté.

Emil F. Hofman, formerly a member of the Court Opera at Altenburg, was one of the soloists at a concert by the Brooklyn Saengerbund, given Sunday evening at Saengerbund Hall. Leo Altmann, formerly concertmaster of the Lamoureux Orchestra at Paris, and Miss Florence Terrel were associated with Mr. Hofman, and, together with the Saengerbund, presented a fine program. Mr. Hofman's rich, sympathetic and perfectly cultivated voice gave genuine pleasure. He sang the romanza "To the Evening Star," from Tannhäuser, and songs by Brahms and Rubinstein. Mr. Altmann, with Alexander Rihm at the piano, played Grieg's Violin Sonata in F major and Paganini's "Witches' Dance." Miss Terrel played "Liebestraum," by Liszt; Moszkowski's Scherzo Valse and MacDowell's Concert Etude. The Saengerbund, conducted by its director, Louis Koemmenich, sang "A Sacred Evening," by Spicker; Koemmenich's prize song, "Wer Weiss Wo," and "Eine Tagsweise," a new composition by Mr. Koemmenich. The Ladies' Chorus sang "Lilies of the Valley," by Wandelt, and "Morning Serenade," by Krug.

EMMA TRAPPER.

Cissie Loftus in Opera.

MISS CISSIE LOFTUS, who has delighted the patrons of vaudeville in this country, has secured a release of her contract with her managers to accept a position in the Castle Square Opera Company.

Miss Loftus will make her first appearance in opera in this country as Bettina in "The Mascot," which will be presented at the American Theatre the week commencing February 19. Negotiations with Henry W. Savage, of the Castle Square Opera Company, were satisfactorily concluded a few days ago.

Before coming to America Miss Loftus sang in opera in London. Her most notable success was achieved as the Goose Girl in the production of Humperdinck's "The Children of the King." Miss Loftus has a host of admirers in New York, and no doubt these will take more than an ordinary interest in her début here in opera.

Bach Fugue Scored For Strings.

J. Lewis Browne, of Atlanta, Ga., has scored for string orchestra the great D major organ fugue of Bach, which Spitta has described as "the most beautiful of all Bach's works." The John Church Company will issue the new score in a fortnight. The adaptation is dedicated to Theodore Thomas.

Sembrich's Singing.

AN OBJECT LESSON IN THE VOCAL ART.

(PURITY IN VOICE EMISSION THE FIRST ESSENTIAL.)

IF one were to emunerate the artistic excellencies of Sembrich the task could not be more happily accomplished than it has been by that admirable critic, Philip Hale, in a criticism of this famous singer's efforts at a recent concert in Boston.

Mr. Hale speaks of her "unapproachable skill in launching, sustaining and dismissing a musical sentence; the matchless mastery of phrasing;" her "intelligent reverence," as in the case of a Mozart aria on this occasion; the "brilliance of her style; the dash, the sureness of her coloratura."

Also in a group of songs "her intimate knowledge of the composer's intentions, with such discrimination, with such appreciation of detail that it would be hard to say in which song of the group she gave the most pleasure."

Now this estimate quite fully covers the ground concerning the value of the efforts of this famous singer as regards the items of proficiency in musical knowledge, and in æsthetic delineation.

But the more important item, that first consideration in vocal art, correct voice production and pure intonation, is not discussed.

If in speaking of her "flawless art" Mr. Hale would imply her adroitness in the presentation of the items quoted above, then the most discriminating listener must agree with his conclusions.

If, however, he includes the matter of vocal utterance and intonation, then there is a wide field for argument, as I will endeavor to show in this paper.

In the criticism of vocal efforts the trouble is that the art is not considered upon the basis of the fundamental principles involved.

Most criticisms relate to æsthetic attainments and to that which deals with the matter of virtuosity in the art.

Correct singing has been for a half century or more a lost art, lost to the vocal teachers and necessarily to the student, to the critic, and to the supposed discriminating listener.

Until the art is better understood it must remain in its present degraded state, for the teacher, being unable to impart the true theory of voice production, the pupil will consequently fail to demonstrate the same; the critic must continue to review vocal efforts from a musical and æsthetic standpoint, and the auditor be charmed or enthused as the performer influences one, regardless of the intrinsic value, vocally, of the singer's effort.

It is therefore that one fails to find the whole truth in reviews upon vocal efforts by otherwise erudite writers, those in whose judgment we are wont to confide in every other item of musical criticism.

What is demanded in the vocal art is criticism founded upon a knowledge of the fundamental principles of the art, something that will make clear the merits and demerits alike of the singer.

Such consideration will serve as a means in creating a standard of criticism that will be of logical value, and aid in placing vocal criticism, as regards a complete comprehension of the principles that govern the art, upon the same solid basis that prevails in the criticism of instrumental performance, or of musical composition.

The element that would conspire most effectually in bringing this result would be the presence upon the stage of a sufficient number of singers who could physically demonstrate the art upon the basis of correct fundamental principles, as models, and thus establish a standard for comparative observation.

Unfortunately the opportunities for observing correct vocal effort upon the stage are so few that little or no



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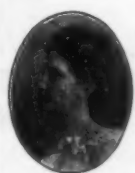
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means is offered whereby a correct judgment can be formed through a comparative array of the efforts of singers.

No aid can arrive from the efforts of teachers, for even in the hands of the most famous professors a consideration of the art has resulted in a distinct contradiction of each others' theories.

Consequently it is not to be expected that the critics and the musically intelligent listeners will be able to accurately analyze the efforts of vocal performers.

And yet the laws that govern the vocal art are as simple and comprehensive as can possibly be imagined, if but correctly understood and logically applied.

Under the existing circumstances the most lucid manner of arriving at a desirable solution of the problem is through an exposition of the erroneous methods of public singers of note, the results from which serve in influencing the public in the formation of a corrupt opinion, deceive the critics and mislead the serious student.

In such a consideration the errors should be made plain and a remedy suggested.

It is upon this basis that I desire to regard the vocal demonstrations of so famous a singer and so generally accepted a model as is Sembrich.

The handicap that prevents this noted artist from accomplishing all within the limitation of her powers is the lack of correct fundamental training.

Sembrich, from her earliest attempts to become a singer, has inherently labored with an erratic action of the column of air.

Instead of impulsing her breath to the front cavity of the mouth, she unfortunately makes the back mouth the point of contact.

Now the difference between the human and the lower order of animals in the emission of sound is that the latter always reflect the vibrations from a constricted surface of the back of the mouth, while the effort of the human should be to reflect the pulsations from the hard palate of the front mouth.

The lower animal, through intuition, never fails to employ the intended process.

The higher animal, on the contrary, seldom in the vocal art, succeeds in accomplishing that which constitutes the demands of normal action in voice production.

Occasionally a correct intuition prevails in the case of the human, but as it is not an effort proceeding from absolute intelligence, it rests upon a shaky foundation and is constantly subject to a deflection toward a corrupt process.

It would seem that the occasional and sometimes more protracted spells of a forward location upon the part of the singer would reveal results that would serve in sharpening the discernment of the listener so that any discrepancy arising from a backward location would become apparent when demonstrated by the singer.

Although correct and corrupt tone production often alternates in the efforts of the vocalist, the comparative display does not, however, seem to aid listeners in any discovery.

When Sembrich was a child her father, in the sternest and most exacting manner, we are told, obliged her to submit to the severest discipline in the practice of the piano.

When "Grandfather Tanowicz" first heard "little Marcella" play he was quite impressed with her talent.

When, however, she sang to him he could not bear it, and, according to the story of her childhood, "likened her voice unto the vocal yearnings of the cat."

The erratic action with which Sembrich labors to-day is this same backward action of the breath that in her piping voice of childhood resulted in characteristic feline sounds.

Grandfather Tanowicz had an acute ear for sound, no doubt, if he could not discriminate. He attributed the bad results to the instrument instead of to faulty manipulation.

When I first heard Sembrich, in 1883, her tone production was very corrupt. In fact she scraped about every note out of her throat. She constricted her apparatus woefully, had a distressing tremolo and sang badly out of tune.

I used to wonder at times how she could get through a performance without paralyzing her sound producing organs, so violent was her effort.

Her execution was the result of a spasmodic jerking of the breath.

There was no freedom in her singing. She did not flow her voice; on the contrary, she used to eke out her breath.

She did not draw the bow; she scraped the fiddle.

The effort in the middle and lower notes of her scale was consecutively exerted in the locality of the apparatus employed by the animal in creating sounds.

Still, however, she succeeded in creating enthusiasm whenever she performed.

Sembrich disappeared from the public as a singer after a short career. She reappeared in this country in 1897 with the modified manner of tone production that now marks her efforts.

The dominant difficulty of to-day, however, lies in the same erratic action of the breath, the radical error of which brought the results that caused old Tanowicz to discourage her vocal efforts.

There is not the least need for Sembrich laboring with this erratic action if she could have found a teacher who understood the art of correct tone placing.

In one so generously endowed and so apparently acute in her senses as is Sembrich it should be an easy matter to remedy this deflection of the column of air and thereby secure purity of tone and intonation, together with clearness and definition, where now is obtained in the middle and lower tones a weak, husky and false sound that robs the voice of its native worth, debilitates the tissue and offends the ear of the critical listener.

This false process in the middle voice brings accompanying evils that affect unfavorably other parts of the scale and detract materially from an ability to accomplish all that a brilliant talent otherwise might promise.

This matter of erroneous fundamental training will be discussed in the next paper. WARREN DAVENPORT.

Death of Novacek.

THE death of Ottokar Novacek last Saturday was a surprise to many and a sorrow to his friends. The deceased was born at Temesvar, Hungary, and was a viola player of the first rank. He played at one time first viola in the Boston Symphony Orchestra and latterly in the opera here. Also a member of the Brodsky Quartet, his name had just been announced as viola of the newly formed Bendix Quartet. Novacek was a composer of merit. His piano concerto has been played with success by Busoni at a concert of the Philharmonic Society, Berlin. Here we heard his "Moto Perpetuo" at a New York Symphony concert. His death resulted from pneumonia.

Littlehales Busy.

Miss Littlehales was "at home" last night to a few special friends in the apartment of her friend, Mrs. C. A. Hamilton, of 431 West End avenue. Among those who participated in the program were Mrs. C. B. Foote, Hubert Arnold and Tom Karl. Of recent engagements Miss Littlehales mentions the Synthetic recital, Brooklyn Institute concert, a recital with Caroline Gardner Clarke, in Watertown, N. Y., a recital at Vassar College and "musicales at Tom Karl's, Mrs. Emma Juch-Wellman's, Mrs. Hamilton's, Miss Akers'; and coming dates are Bridgeport, Conn.; Miss Rockefeller's musicale, Montreal; Sing Sing and Jersey City, with Miss Chittenden. Besides these she has several city musicales. On the occasion of her Watertown appearance the *Times* of that city said:

Miss Littlehales made her second appearance before a Watertown audience last evening, and her faithful work as a student at New York during the past two years has borne good fruit. She now ranks among the leading cellists of the country, and no finer work on that noble instrument was ever heard in Watertown than that given by her last evening. Schumann's "Traumerei" was perhaps the most keenly enjoyed of any of her selections, and her interpretation of that exquisite bit of melody held her hearers spellbound.

An Extraordinary Exhibition.

THE NORDICA-SCHUMANN-HEINK RECITAL.

THERE was an extraordinary exhibition of careless singing given at Carnegie Hall last Thursday afternoon. Mesdames Nordica and Schumann-Heink attempted a song recital with nothing short of or less than artistic failure as a result. All the more singular was the large attendance and misplaced enthusiasm, and this in conjunction with the hysteria at some recent musical affairs gives us pause to question the knowledge and sincerity of New York musical culture. Nordica and Schumann-Heink are well-known operatic singers, though by no means distinguished exemplars of the art of singing. The contralto has a big, mismanaged vocal organ and commits with it all the sins in the musical decalogue. She out-Scalchi Scalchi in her manifold production of tone. She has no conception of *lieder* singing, indulging in deep, pathetic bellowing, or else *scooping* all over her vocal system. Nordica is an operatic "has been"—to use the expressive slang of fashionable circles. She never had a remarkable voice, and too late posed her voice within the limits of safety. Naturally shrill and nasal, and never very musical, it is now worn and hard, without a suggestion of youthful brilliancy. Both these singers are followers of the forcing, spasmodic style of delivery, and tear to tatters the tender sentiment of lyric music. This was their program:

Two Duets.....	Rubinstein
Mmes. Nordica and Schumann-Heink.....	
Frauen Lieb' und Leben.....	Schumann
Er der Herrlichste von Allen.....	
Du Ring an meinen Finger.....	
A meinem Herzen, zu meine Brust.....	
Nun hast du mir den ersten Schmerz gethan.....	
Madame Schumann-Heink.....	
The Robin Sings.....	MacDowell
Constancy.....	MacDowell
La Rose.....	Webber
Nocturne.....	Chopin
Madame Nordica.....	
Sapphic Ode.....	Brahms
Es blinkt der Thau.....	Rubinstein
Lied.....	Franz
Drei Zigeuner.....	Liszt
Madame Schumann-Heink.....	
The Swan.....	Grieg
Si mes vers.....	Hahn
Serenade.....	R. Strauss
Madame Nordica.....	
Two Duets.....	Mendelssohn
Mmes. Nordica and Schumann-Heink.....	

This ill-arranged and badly contrasted medley set on edge the teeth of everyone present—who knew. And there were a few. The rest fairly represented fashionable New York out for sight seeing. The costumes of the singers came in for much scrutiny, and the applause was silly and ill-timed, often beginning at a *fermata* in the composition being sung.

It is certainly useless to expect interpretation of a sane or intimate nature from two such singers or in such an artistic atmosphere. The Rubinstein duos evidently had not been sufficiently rehearsed. Madame Schumann-Heink's voice has lost much of its vibrancy and richness. Little wonder when one considers how her manager works her in opera, concert and in private, here and in Philadelphia. She wobbled in the Schumann numbers, which were generally marred by exaggerated dynamics and unrhythmical life; in feeling, the note was forced. Madame Schumann-Heink seemed to forget that she was on the concert stage. She acted her music, and so the lyric charm of Rubinstein's "Dew" Song was missing—it was taken too slow—and the Liszt number degenerated into mere melodrama.

Nordica was in unusually acid voice and sang the most familiar songs tentatively and even painfully. "La Rose," by Amherst Webber, was her most successful attempt, and it is a song that is most delicate and poetic. The E flat Nocturne of Chopin, enveloped in foolish words, was simply absurd. If a beginner had delivered the cadenza as did Madame Nordica journalistic obloquy would have fol-

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lowed. It was a sad exhibition. Hahn's "Si mes Vers" is Schubert's. "Ich weiss nicht" was "Soll es bedeuten," set to Gallic harmonies. It is discouraging, because Raynaldo Hahn has much talent as a song writer. It is with a certain sense of satisfaction we record the amateurishness and general flavorlessness of this "pink tea" lyric outburst. If the amiable public of this city is willing to pay \$2.50 to hear how songs should not be sung, why, by all means, let it enjoy its money's worth. We merely stand aside and wonder—greatly wonder!

Concert by the Severn Trio.

THE Severn Trio gave a concert at the Tuxedo, on Tuesday evening, January 30, which delighted an audience of over five hundred people.

The advancement of music in New York is in a measure due to serious artists like the members of the Severn Trio, who with earnestness and modesty go on giving chamber music concerts from month to month during the musical season. The members of the Trio are Mrs. Edmund Severn, piano; Edmund Severn, violin, and Arthur Severn, cello.

The ensemble numbers played at the last concert were the Mendelssohn Trio in C minor and the Arensky Trio in D minor. The last named composition has only been heard once before in New York, and that was two years ago, when it was played at a Kneisel concert, with Siloti at the piano. In the Mendelssohn work, a fine singing tone marked the playing of the trio throughout.

The depth, rich color and dramatic power of the work by the Russian composer were faithfully depicted. The discriminating listeners enjoyed every bar of the beautiful music and applauded heartily after each movement.

Edmund Severn played as violin solos two of his own compositions, a dainty serenade and a characteristic mazurka.

John J. Bergen sang "Siegmund's Love Song," from "Die Walküre," and this proved a pleasing number. This piano accompaniment was played by Miss Edith Snell, a pupil of Mrs. Severn.

More Von Grabill Notices.

That S. Becker von Grabill met with much appreciation in the South and West on his appearance as concert pianist is evident from the flattering press comments we printed in our issue of January 17, the front page of which was adorned with a picture of the noted pianist. Here are a couple more press excerpts:

The Von Grabill recital at Turner Hall last night was pronounced by those who attended, the musical treat of the season. The audience, while not so large, was a thoroughly appreciative one, and that each and every number on the program was thoroughly enjoyed was manifested by the loud applause which each one received. Von Grabill demonstrated to the entire satisfaction of his audience that he is past master of the piano.—Times-Herald, Dallas, Tex.

The last number on the program, the Es Dur Fantasia (composed for the occasion and dedicated to Mrs. Jamie Thompson-Laird), was played by the composer and eminent pianist, Herr S. Becker von Grabill. If Von Grabill never played but this one composition of his, that performance would stamp him as a truly great artist. The tones, the delicate passages, the wonderful power, the charming interpretation reminded one of the great De Kontski at his best. Little wonder that this Nestor of pianists should have said: "My dear Von Grabill, you are De Kontski No. 2, and I sometimes wonder whether in some respects you do not overshadow myself." Certain it is that this man has few equals.—Texas Baptist and Herald, Dallas, Tex.

Mme. Van den Hende's Engagements.

Of the women cellists playing in this country this season, Mme. Flavie Van den Hende has been most successful. Besides playing at the Metropolitan Opera House and for the Brooklyn Institute, she has appeared at concerts in Kansas City, Washington, Philadelphia, Atlanta and Newark, and in about a score of smaller cities in the West and South. She has also played at many private musicales.

Sunday Night Concert.

WHEN Mr. Grau's stars sing in the Sunday night concerts the house is jammed. People go to hear the stars and not the orchestra, because when the orchestra plays without the stars but with good artists as soloists no one goes. Consequently there was an empty house Sunday night when the great violinist Alexandre Petschnikoff was soloist.

The operatic star system therefore will not only kill off the whole American scheme of music here, but it will eventually invade Europe, and make America useless for the legitimate instrumental artists of Europe. This whole matter will find its own level. The stars boomed in the daily press every day, with whole pages devoted to them on Sundays, will charge so much that the management itself will be in constant danger of bankruptcy.

Mr. Chapman has engaged these stars again for the Maine Festival, and probably they will wreck it, as it ought to be wrecked. The people in Maine are not engaged in building up a musical scheme for the purpose of giving money to the foreign operatic stars, who return to Europe and laugh at our foolishness, but for the purpose of the cultivation of American music and singing, and Mr. Chapman knows it. If he cannot get along without the operatic stars he ought to resign. He ought to know that Mr. Grau is paying so much to these stars now that he cannot possibly make any money at the Metropolitan.

Mr. Petschnikoff played the first movement of Tchaikowsky's violin Concerto wonderfully. He impressed everyone present as being one of the greatest violinists who ever appeared in this country. Miss Susan Strong, an American girl, sang, but nobody was there to hear her. She ought to go to Europe and sing in a good legitimate opera company, where her talents would be appreciated. Here she is an American, and that kills her.

Lahee's Violinists.

THERE are few books in musical literature so slipshod in their content as the lately published work "Famous Violinists of To-Day and Yesterday," by Henry C. Lahee, of Boston. Fortunately for the author's reputation, it plainly appears that while the material is carefully compiled, it is mostly from hotch-potch sources; but though this acquits the author it condemns the book.

Unless a production of this kind, as to contemporaries or nearby artists, at least, is based upon original inquiry, the paper and ink used are simply wasted. And an author should cure himself of strabismus before he goes at his task. Mr. Lahee is a Boston writer, wherefore to him one living violinist in Boston is worth two dead ones in Europe. So, the chapter given to women violinists is all but worthless. Elvira Ferrari was a merely promising Milanese when in 1870 she died at the early age of sixteen; what shall be said of Mr. Lahee's discrimination in listing Signora Ferrari as a famous violinist "in a chronological table, compiled from the best existing authorities," while omitting Teresa Liebe, Fernanda Tedesca and the like, who had careers as soloists and made in their day extended reputations. Mr. Lahee has evidently borrowed for this chapter from someone who, by commission or omission, has misled him; perhaps from the article "Growth of Violin Playing by Women," which appeared in THE MUSICAL COURIER for March 15 last, and which speaks of Miss Ferrari, but omits mention of Liebe and Tedesca, the writer probably not deeming such mention necessary to the purposes of the article.

Again, if Queen Elizabeth (1533-1603) played the violin no one has any proof of it. We have the testimony of eye-witnesses to her having played the virginals, but that she performed on the violin is only guessed from a paragraph in the "Introduction to the Skill of Musick," by John Playford (1623-1694): "Queen Elizabeth was not only a lover of this divine science, but a good proficient therein; and I have been informed by an ancient musician and her

servant that she did often recreate herself on an excellent instrument called the poliphant, not much unlike a lute, but strung with wire."

Now, until it is settled that the poliphant is a violin—a four string instrument of the viol family, held at the shoulder—we shall know not whether the queen was a violinist.

Song Recital at the Guilman School.

ON Friday evening of this week, February 9, at 8:30, the third entertainment in the winter course will be given before the students of the Guilman Organ School in the parlors of the "Old First" Church, Fifth avenue and Eleventh street. Mr. Carl has arranged with Miss Kathrin Hilke, solo soprano of the Fifth Avenue Cathedral, to give a song recital, assisted by Frederick William Ortmann, violin; Henry Hall Duncklee, piano, and Joseph Meyne, piano, when the following interesting program will be presented. Cards of admission are not required, and the recital will be free to the public:

Sunshine Song.....	Neidlinger
In the Woods.....	MacDowell
Invano.....	Tosti
Eiu Traum.....	Grieg
Waldegesspräch.....	Schumann
O liebliche Wangen.....	Brahms
Violin solo, Introduction and Rondo Capriccioso.....	Saint-Saëns
Pourquoi Rester Seulette.....	Saint-Saëns
Parmi les fleurs, from La Montagne Noire.....	A. Holmes
Hailuli.....	Coquard
Ce que dit le Silence.....	Guilmant
Violin solo, Fantasia Appassionata.....	Vieuxtemps
May Song.....	Carl
Serenade.....	Sawyer
An Open Secret.....	Woodman
A Forest Anthem.....	Dracon
A Song of Love.....	Mrs. H. H. A. Beach

This recital will be followed on Friday evening, February 23, by a lecture on the "Development of Church Music," by the Rev. Dr. Howard Duffield, with illustrations by the full choir of the "Old First" Church. Other lectures in the course will be delivered by Dr. George C. Gow, "Lantern Slides in Old Notation;" S. Tudor Strang, "Boy Choir Training" (with illustrations); G. Waring Stebbins, "The Making of an Organ Scheme;" Arthur L. Manches, "Musical Literature;" R. Huntington Woodman, "The Organ; Its History, Construction and Development." A course like this constitutes an educational system of its own.

An Evening with A. K. Virgil.

Last Thursday evening A. K. Virgil addressed the weekly gathering of pupils and pianists interested in the science of piano playing, speaking at length upon the first principles which must be understood and practiced to lay the right foundation for obtaining good tonal effects.

Mr. Virgil brought out with great clearness the absolute importance of obtaining, first, correct position, conditions, action and order, as the four fundamental principles involved in playing the piano.

The course is being well attended. Visitors are always welcomed at the lectures and classes of the Clavier Company Piano School at 26 West Fifteenth street.

Bennett Lecture Recital.

S. C. Bennett, whose vocal studio is in Carnegie Hall, is preparing a lecture-recital, at which he will demonstrate the principles of his method with illustrations by some of his present pupils. Miss Electa Gifford, who has appeared with marked success in opera at the Theatre Royal, at Amsterdam, received her first vocal training from Mr. Bennett. This teacher's system is noticeable for the purity of tone, flexibility and even scale singing.

Mrs. Chandler Starr, of Rockford, Ill., one of the best known musicians of the West, sailed from Boston on February 1 for Egypt and the Holy Land.

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AN inquiry reaches us regarding J. W. Tufts' "Technic and Notation." By all means study the work, which is careful and comprehensive.

E. A. MACDOWELL, president of the Society of American Musicians and Composers, has resigned that office. His statement for so doing is simple: The society declared itself incompetent to authorize him to choose his own board of directors for the balance of the season in place of those who have resigned, recommending a recall of the old board. This Mr. MacDowell refused to do, and resigned. Thus far neither the Manuscript Society nor the S. A. M. C. has been alive to its responsibilities. What will be done?

A CORRESPONDENT asks us if there is any barrier to a latter day production of the forgotten operas of Rameau? Certainly there is: Mr. Grau. This manager is opposed to novelty of any sort, even the revival of good music, so he keeps on in the weary and well-worn path of Gounod *et al.* If the American Theatre should revive Rameau in as effective a fashion as the management produced Spinelli's "A Basso Porto," there is no doubt that success would follow. But it is sheer waste of time to ask Grau or his associates to do anything.

SO Bayreuth's opera house is not unsafe, after all. The report must have sprung from the active imagination of some wag, who, seeing the Wagner tradition going to the bow-wows, invoked the aid of a pious fraud to halt the decadence. Wagner lovers should regret rather than rejoice at this news. Bayreuth permanently closed, with Cosima and Siegfried on the retired list, would be the happiest thing for the future of Wagnerism in Germany. Besides, it would give Munich full swing to its music-drama.

AND so Mr. Grau has engaged Hofrath Schuch, the conductor of the opera at Dresden, Germany, for a number of orchestral performances here during the spring. He is one of the foremost in Germany in his profession, but there is no orchestra here for Mr. Schuch, and Mr. Schuch can create none for he cannot make a permanent orchestral combination in this city. Neither will he have time. In their respective fields Mr. Grau has three excellent conductors, but they can accomplish nothing because they can get no rehearsals. How does he now stamp them by engaging Schuch over their heads? Schuch can get no rehearsals. It will be an injustice to him as it is to the present conductors to expect results without rehearsals. Nothing artistic can possibly be accomplished. But then we do not care for art; we do not even patronize the Boston Symphony Orchestra, the only truly artistic musical event we have.

EDITORIALS dealing entirely with musical topics are by no means infrequent visitors on the editorial pages of our dailies. The *Evening Sun* last week devoted a column to the question, "Will Prime Donne Die Out?" and stranger still handled the subject with perspicacity. Madame Sembrich was the initial point of the argument, for this singer is rather pessimistic as to the future of singing birds. Perhaps she is right in her gloomy views. Public taste has changed; we no longer endure human flute-like vocalization, with its bewildering tonal flights, its crazy-quilt cadenzas and its inane melodies. Wagner and his followers have deflected the current which is now flowing tempestuously in the passionate spaces of the music drama. The *Evening Sun's* article was interesting, it was suggestive and it insisted on one point always made by THE MUSICAL COURIER: that singers no longer work as their predecessors did. This is a factor in the scanty supply of the day, and it is a fact not to be overlooked by young Americans.

NOTICE.

OUR correspondents, subscribers, advertisers, &c., &c., will be kind enough to address THE MUSICAL COURIER at the new offices—St. James Building, Broadway and Twenty-sixth street. Much delay has been caused by the addressing of mail and telegrams to the former offices. All this will be avoided by remembering the new address.

GABRILOWITSCH.

THROUGH our Berlin office, in charge of Mr. Floersheim, we are informed that the wonderful piano virtuoso Ossip Gabrilowitsch, one of the most distinguished pianists of the day, who has created a tremendous furore in England, Germany, Austria and Russia, has been engaged to play in the United States the coming season. We are unable to give more than this bare announcement, as the details have not yet reached us.

WHAT an extraordinary resemblance to Gustav Kobbé was the portrait of Ernest von Schuch published in last Sunday's *Herald*. The music critic and the conductor might pass for brothers.

GADSKI has been telling the readers of the *World* how to sing. Her first advice is: "Be natural and look pleasant," which is literally saturated with æsthetic and technical meanings. Gadski herself is an object lesson for beginners—if they will only follow her singing by the reverse rule, *i. e.*, do all she does not. In her case charity begins at home, or, better still, Physician, heal thyself!

THE Nevada concerts in the Pacific Coast cities have been great financial successes; the houses have been crowded from Southern California cities to British Columbia cities, and the receipts have been exceptionally large. Madame Nevada has made a splendid impression everywhere, and the tour has been extended indefinitely.

NO rehearsals at the Metropolitan; no rehearsals with the Philharmonic; no rehearsals of choruses; no rehearsals of any kind. New York must go to the dogs musically. No opportunity for our resident musicians. No permanent orchestra. No support given to the one artistic institution, the Boston Symphony Orchestra. All the money spent on foreign stars and sensationalism, and the daily press constantly booming the humbug and discarding or discrediting our home musical enterprises. The whole system is a disgrace to this immense community of three millions of so-called civilized beings and worst of all is the condition of music in the public schools. This paper is the only salvation for musical art in this city and country for it is the only agency that tells the truth on the subject.

WE have been asked to give the readers of THE MUSICAL COURIER a comparative estimate of the great piano virtuosi who have visited this country. This for the present we decline to do, though such an estimate might prove pleasant, as well as profitable. Later in the season we hope to present a study of the defects and merits of half a dozen foreign artists. Without wishing to be at all personal or depreciatory in our remarks, we do think that careful and impartial criticism of piano playing in New York city is rare. Anyone who happens to be the hour's idol is alone considered, which is obviously unfair to the newcomers. In this connection we refer our readers to the really remarkable article of Irangus Prime Stevenson, entitled "The Patent Virtuoso," in *Harper's Weekly*, January 28 issue. Its classical English and clear thinking are very much to our taste.

MUSIC OF THE XIX. CENTURY.

SYMPHONY (Continued).

NATIONAL SYMPHONIES.

IN addition to program music, we owe to foreign countries the so-called national symphony. This current in artistic form was introduced by the Danish master N. W. Gade, in his C minor Symphony (1843), where he worked over Northern airs and specifically national elements. This example found imitation. Foreign countries henceforth shared with Germany the culture of the symphony. Gade himself, in a remarkable manner, abandoned the national symphony, and his later works show Spohr and Mendelssohn traits, which can be traced also in the symphonies of his scholars, Emil Hartmann and A. Hamerik. Acquaintance with Berlioz, Liszt and Bülow, however, introduced a change in Hamerik's views; he was attracted in the North German direction, without thereby repudiating his Northern descent.

Much more strongly than Gade and his Danish pupils, the "Young Scandinavians," Grieg, Svendsen and Sinding, impressed a national character on their compositions. As Grieg himself states they consciously opposed the Scandinavisms that had been made effeminate by Gade-Mendelssohn. The peculiar charm which the foreign popular airs exercise on the Germans rests for the most part on the peculiar tone system which lies at the bottom of these national melodies, tone systems which cannot be contained by our tone systems major and minor, and hence diverge essentially in harmonic and melodic relations from our conceptions.

Grieg himself took no share in symphony composition proper, but must be mentioned as a champion of the Young Scandinavians. His strength lies in piano and Lieder composition. In his orchestral pieces, "Peer Gynt" and "Sigurd Jorsalsar," he shows himself thoroughly conversant with orchestral language. Two symphonies by Svendsen have appeared, which, like Sinding's D minor Symphony, are full of national traits, and form a musical enrichment of the symphony literature of our days.

F. Smetana and Anton Dvorák are the chief representatives of the young Tschecks. The tone poems of Smetana have become generally known since his death in 1884. The cyclus "My Fatherland" is perhaps his most important symphonic performance, and two of his operas, "The Bartered Bride" and "Dalibor," have found their way to the German stage. Dvorák has gained an estimable name in all fields of musical art. He is certainly one of the most prominent of living musicians. His best known are his D major Symphony, and his "From the New World," strongly tinged with American folksongs.

Of Russian contributions to national symphony may be mentioned Balakireff, Cui, Borodin, Rimsky-Korsakoff and especially the E flat major Symphony of Borodin and the Korsakoff symphonies. Peter Tschaikowsky (1840-1893) must be reckoned only conditionally with the Russian school. Like Gade, Tschaikowsky in his symphonies gave his national folk music a subordinate place in his symphonies, for he justly recognized that the Russian melodies could be introduced only in a forced manner into symphonic construction. Following his views of art he approximates to Schumann and the new German tendency, and hence is an international composer such as Russia already possessed in Anton Rubinstein, whose pupil he was. Of his five symphonies, the "Pathétique" especially attracted just attention; it is, for the moment, one of the most popular symphonies.

The national element in the symphonies of Italy is most strongly represented by Sgambati, in his D major Symphony so well known abroad. The D minor Symphony of Martucci betrays its Italian

origin, yet the imitation of Beethoven is clearly apparent.

Something has already been said of the French symphonists. The Young German school which strives to carry on the Berlioz-Bizet traditions is represented by Richard Strauss, Felix Weingartner, Paul Geisler, Schulz-Benthen and Mahler. Of these R. Strauss is, as far as relates to gifts, musical capacity and instrumentation, beyond question the most important. He possesses a powerful genius that has no equal. This must be recognized, even if we do not allow the standpoint assumed by him that music can express everything and anything. None of his symphonic poems has as yet received unanimous applause; the most important of them are "Don Juan," "Tod und Verklärung," "Also Sprach Zarathustra," "Don Quixote," "Heldenleben." In the choice of material ("Also Sprach Zarathustra") in the choice of means ("Heldenleben") and musical characterization in detail, Strauss far surpasses Liszt. How far Strauss will influence the furthest development of the symphony cannot be estimated offhand. That the symphony can surpass artistic means already raised to the highest powers appears at least doubtful.

THE POST CLASSICS.

Post-Classical Symphony.—To program music and to national symphony must be added a third counter-balancing power, the symphony of classical tendency, which continues the traditions of Beethoven and the romantics. When we recognize the influence exercised by Mendelssohn and Schumann on their time, it is conceivable that the symphony composer of that day followed their traces. Intellectually akin to the works of these two romantics are the symphonies written by Taubert, Rietz, Hiller, Dietrich—whose D minor Symphony was often played—Bargiel and Reinecke. Of Reinecke's symphonies the G minor is especially to be singled out, a work which in the latest period has to record great success. Anton Rubinstein's F major Symphony also belongs to the Mendelssohn school, while Beethoven is his model in his other symphonies. His best known ones are (1830-1894) the "Ocean" and the "Dramatic" symphonies. In spite of its title the "Ocean" Symphony does not belong to program music proper; the title serves only to give a definite direction to the fancy of the listener. Exhaustive painting of detail is successfully avoided. The forms of Rubinstein's symphonies are those of Beethoven. As regards their artistic contents the first movement of the "Ocean" and the whole "Dramatic" symphony are works of a master of genius richly endowed with fancy. They contain really great thoughts, expressed in a masterly way in clear and definite form.

While the two symphonies of Rubinstein have gained a permanent place in the concert room, those of R. Volkmann (D minor, E flat major) which must be reckoned among the best productions of the post-classic symphonists, have almost entirely vanished from the repertory. The same is true of the symphonies of Max Bruch, F. Gernsheim and H. Goetz, which, in spite of their eminent beauties, have aroused little interest. Otherwise is the fate of Felix Dräseke (born 1835), whose early symphonies found little regard and were soon laid aside, while after he had proved himself in his "Tragic" Symphony to be a master of symphonic style, and his early symphonies were recalled to memory and now seem to be justly assured of a permanent place in the concert hall.

Utterly forgotten as symphonist to-day is Franz Lachner (1803-1890), although his D minor gained a prize in its day. His importance lies in another field of orchestral music, that of the modern suite, an art form of a lighter nature which he cultivated with especial good fortune. He is the creator of the modern suite derived from Bach and Händel. We know that Mendelssohn revived the orchestral suites of Sebastian Bach (D major and B minor),

and with this revival the Lachner suites certainly stand in close connection, and they in turn suggested imitation and remodeling. This remodeling chiefly consisted in copying the old models (the Allemande, Courante, Sarabande and Gigue) and adopted the favorite movements of the Vienna classics, in their divertiments, cassatione and serenade. With Lachner must be placed as suite composers J. Raff, H. Esser, W. Bargiel, J. E. Grimm and J. Jadassohn. The new spirit of the suite is seen in the serenades of Johannes Brahms, R. Volkmann and R. Fuchs (also a beautiful C major Symphony). Further we must name A. Klughardt, J. Brull, H. Hofmann, E. Kretzschmer, M. Moszkowski and others. In foreign countries, especially in France, the suite form had many votaries. Space, however, forbids discussion of these works.

After this divergence into the field of the suite and serenade we return to the symphony. Johannes Brahms (1833-1897) had passed his fortieth year before he produced a symphony. That he had been long at work on one only his most intimate friends knew, and hence the more remote circles of his admirers might well doubt whether he would in any case devote himself to symphony, and what path he would enter if he did so. The appearance of his C minor Symphony (1877) removed all doubt. This work excited not only the admiration of his friends, but caused impartial critics who hitherto had been cool toward the talents of Brahms as a composer to abandon their reserve. It gained for him first of all the friendship of H. von Bülow, who remained a zealous partisan of Brahms. His own fine artistic spirit led him to judge Brahms' symphony correctly when he called it "Beethoven's Tenth." For Brahms proved by his work that something new could be said in the old form of symphony, and that they were wrong who thought that Beethoven in his Ninth had exhausted the measure of the symphony. No less attention was aroused by Brahms' other symphonies. The second, in D major, appeared in 1878; the third, F major, in 1884, and the fourth, E minor, in 1886. While in the first two we may detect the influence of Schumann, the last two are the ripened fruit of a thoroughly independent, artistic individuality. "From Bach he inherited the depth, from Haydn the severity, from Mozart the grace, from Beethoven the strength and from Schubert the 'innigkeit' of his art. It was a marvelously endowed nature that was capable of taking to itself such a wealth of great individual gifts and yet not lose the best, the strong individuality which makes the great master" (Reimann). In Brahms' footsteps, without servile dependence, came Heinrich von Herzogenberg (born 1843), whose symphonies in C minor and B flat major obtained deserved respect. Utterly opposed to Brahms is the appearance of Anton Bruckner (1824-1896). The historic importance of his nine symphonies consists in this, that he sought to transform the music drama of Richard Wagner's music into absolute music. As a Wagnerian he announced himself by dedicating his Third Symphony (D minor) to Richard Wagner. By this the attention of the Wagner press was directed to Bruckner. And as Bruckner worked on with decided talent in writing symphonies, and had already completed his seventh, people thought that the time had come to play him against Brahms. It was seriously maintained that the Brahms symphonies were merely bits of artistic cleverness, not proceeding from any internal impulse, and therefore were far inferior to those of Bruckner, which must be regarded as real "revelations" of a warm, deep feeling, artistic heart. This is not the place to balance the excellencies of the two masters. Brahms' symphonies to-day belong to the permanent stock of all important concert institutions. None of Bruckner's, in spite of their brilliant instrumentation, their modern style, their mastery in counterpoint, has as yet enjoyed undivided applause in the

concert room. At any rate, Brahms and Bruckner are the two most important symphonists of the last quarter of the nineteenth century. Whether the further development of the symphony will proceed through the path of these two composers, or whether other factors may introduce an entirely new formation of the symphony, are questions which only the future can answer.

We have designedly been more explicit and detailed respecting symphonic music, because the characteristics that have been discussed extend to the other instrumental works of the masters mentioned, and because the great extent of this field, if the separate works were examined, would far surpass the limits of review. Thus Beethoven in his Quartets (op. 18), his piano Concerto (op. 15 and 19), the famous Septet (op. 20), the first piano and violin concertos, &c., is nearly on the standpoint of his two first symphonies. The instrumental works that fall into the middle period of Beethoven's life, the Quartets, op. 59, 74, 95; the piano Concertos, op. 37, 58, 73; the sonatas, violin concerto, Egmont music, overtures and the like bear on the whole the marks of the symphonies of this period (the "Eroica" to the Eighth Symphony.) In the greatness and fullness of the musical forms, the refined art of the thematic work, the last quartets and sonatas, the Missa Solemnis, the Overture, op. 115 and 124, &c., stand in connection with the "Faustish" Ninth Symphony.

(To be continued.)

THE CRITIC'S WIFE.

IN one of our daily papers last week a story was published telling of the ineffectual efforts of a local dressmaker to collect a past due bill amounting to several hundred dollars owed by one of our resident opera singers who is also the wife of one of the critics of the daily press. She has had very little opportunity to sing in opera here during past years and her husband told the reporter that they were doing their best to pay off the old accounts, intimating that it was difficult to attain that desirable end. No doubt this is true. It seems that the position occupied by the daily press critic did not protect him from publicity in the daily press which mentioned his wife's and his name. We are not interested in the concrete phases of the question and do not mention names but the case is so thoroughly applicable to certain conditions here that its treatment in the abstract becomes essential.

If there were any opportunities for the general development of American opera or opera free from the foreign high salary crime foisted upon us through the co-operation of the daily press such a singer as the wife of the critic would very probably be engaged on one of our home operatic stages and would be earning such stipends as would enable her not only to pay her debts, but to put money into the savings bank as stenographers, milliners, cashiers, dressmakers and singing and piano teachers and painters and actresses do. Millions of dollars have been saved by women engaged in the multifarious respectable duties and pursuits of life here, but the American or resident opera singer has no opportunities to earn money because foreigners only "rule the operatic roost" and no such women need apply. All of us who know anything know this.

It happens that the husband of this opera singer writes the criticisms for one of the New York daily papers and he has been devoting pages—not columns but pages—to the foreign high salary non-rehearsing star system, praising performances at the Metropolitan that were execrable and lauding singers who cannot sing as well as his own wife can sing. On the other hand, putting aside the fact that the serious attempt of the American Opera Company, which in producing even the newest works offers them at cheap popular prices—works that

can never be heard at the Metropolitan because the stars refuse to rehearse—putting aside the exceedingly reasonable prices of admission, this critic simply slaughters the performances with satire and ridicule basing his criticism on a comparison with a plan backed by the multi-millionaires of New York including the millionaire daily newspaper owners who will not permit their social and fashionable fad to be seriously compromised by analytical demonstrations of the utter incapacity of the whole scheme of foreign plunder.

If it were true that the performances at the Metropolitan were artistic, if the scenery, the costumes, the chorus and orchestra constituting the basic elements of opera were competent and correct we should allow differences of opinion regarding individual star singing to go in favor of the critic by giving him the benefit of his judgment, but the Metropolitan foreign star system is so rotten to the core that no rehearsing takes place, no definite fixed orchestral body plays for us; a polyglot chorus chants its parts in discord and the mise-en-scene is abominable and even disgraceful and yet this critic will praise those operas at the five dollar charge and condemn the splendid effort of American enterprise at fifty cent charges because it is not ten times as rotten as the Metropolitan productions—as it really ought to be to fit the situation.

Now then what results from all this? Criticism on the opera does not pay the daily newspaper simply because it is not true. Its notices cover the current daily account of the record of the performances, but the millionaire newspaper proprietor knows that if he were to abandon the department of music criticism, leaving the foreign high salary crime system entirely to the reporter he could save just so much money per week and not lose any readers worth mention. This reduces the salary of the music critic to such a minimum that he cannot help his wife out of her dilemma. Not only does he destroy all her artistic and professional chances by booming these foreign operatic stars into a higher sky than they ever occupied in Europe and therefore reduces the chances of every American opera singer but he puts the foreigners beyond the pale of criticism, making them independent of it. This drives their prices still higher and secures engagements for them in oratorio, concerts, recitals, &c., &c., giving them in addition to their high operatic salaries the money which belongs to the American concert singers. Hence all chances of such singers as the critic's wife are destroyed in America and he helps to do it—a kind of economic suicide—double suicide, for the system pursued by the critics of the daily press with the high salaried foreign opera stars and other stars will inevitably end in their professional strangulation.

We admire the foreigners for the keen intellects they exhibit in "getting on to us" this way; oh, it is a beautiful play, but alas—what is to be the fate of our music critics under the circumstances? Padrewski! He weeps on the shoulders of every music critic and reporter from one end of the land to the other and how he must enjoy it; as much as they do, and how admirable is his conduct toward them all. Polished, dignified, sympathetic—and death dealing, for he needs none of them any more as their vocabularies are exhausted and what they formerly had he now owns. Is such a man not to be admired? Is such conduct not to be adopted as standard? Is it not cosmopolitanism versus provincialism with such preponderance in favor of the former that we blush at the contemplation when we pass in review the moral wreckage before us.

How is this all to end in the United States? Are we never to be emancipated from this kind of worship? We verily believe that if a manager could bring a woman here who could sing without a mouth she could be made a tremendous success provided, of course, she came from Poland or the Ukraine and belonged to the foreign high salary crime aggregation at the Metropolitan. The antics

of Calvé this season approach the domain of the circus, but the legitimate American singer, although the wife of a daily paper critic, cannot pay her dressmaker and the daily paper must post her disgrace. A fine state of affairs!

PARIS EXPOSITION.

THE Italian Government has arranged to give concerts at the Paris Exposition, probably in the Trocadero, with municipal organizations and renowned conductors to lead them.

Toscanini will conduct the Milan orchestra.

Martucci the orchestra of Bologna.

Russomandi the orchestra from Naples.

Mancinelli the orchestra from Rome. Mr. Mancinelli will spend a month in Rome to rehearse the orchestra for, unlike at the Metropolitan here, they do rehearse in Europe and probably will continue to do so until the Grau system is introduced on the other side. How much longer will the people of this community submit to the humbug imposed upon them?

THE CRITIC VAN DYCK.

ERNEST VAN DYCK comments with ironical complacency on the Wagner singer of the present day; on the "prima donna" conductors; on the vile methods of voice production of many so-called Wagnerian singers. His views were reproduced in the *Herald* of last Sunday. We agree with the actor—a singer he is no longer—but we wonder why he so severely rates Wagner conductors, for there are none in America. At least no great ones, none that can tour at the head of an orchestra and form a separate attraction. As regards vocal methods we can well believe Mr. Van Dyck when he informs us that he had instruction from "seven celebrated masters, of whom five were ignorant of music!" Why does he overestimate the capacity of the other two? Certainly M. Jean de Reszké might have returned to New York this season to place flowers on the tomb of Van Dyck's vocal reputation—to slightly alter a phrase of his own. We certainly applaud the Belgian when he claims that Wagner wrote for the voice, and wonder why the writer does not put into practice what he preaches.

FOR AMERICAN MUSICIANS.

THANKS to the constant warring of THE MUSICAL COURIER against lethargy in national spirit the younger generation is awakening to the importance of the question. We have urged for twenty years the cultivation of patriotic pride in home music and musicians; we have stimulated in every possible way the development of this question and our work is beginning to bear fruit. Tuesday evening of last week the National Institute of Arts and Letters held its first public meeting at Mendelssohn Hall. Over five hundred persons were present and addresses were made by Horatio W. Parker, Dr. Henry Van Dyke, and, as Charles Dudley Warner was sick, Hamilton W. Mabie read his address. It is in Professor Parker's speech we are most interested. Here it is in part:

"In the fields of industry and invention America is supreme," he said. "And we can boast of some sculptors and artists who are deservedly admired. But he must needs be a great man who waxes enthusiastic in Europe about American musicians—composers, I mean, not the performers, the practical musicians, but the impractical musicians, as they have been called. We have a good American school of literature and art. But we have not this in music, and we must have it. In reading over the names of an English orchestra once I noticed such names as Smith, Jones, Robinson, Black, White, Brown, Green. It was an orchestra of Englishmen in England. But in this country I am afraid you

would not find these names. Instead, you see Schmidt, Meyer, Schwarz, Weiss, Braun and Gruen. It is the Germans who compose our orchestras. Why not American orchestras in America? How few American names do you find in the Philharmonic Society or the Boston Symphony Orchestra? It is the foreign musicians who are here developing their own school, and not ours. With no intention of being discourteous to the many German musicians who play for us, I hope the time will come when we will not need our German musicians so sorely as we certainly do need them now, when we will stand on our own feet."

Now has not this all a familiar ring to the readers of THE MUSICAL COURIER? And when will the desire voiced by Professor Parker be realized? *When charity begins at home in matters musical*; not before.

Among those present at the meeting were George W. Cable, F. Marion Crawford, Hamlin Garland, St. Clair McKelway, Henry Loomis Nelson, Harry Thurston Peck, James Breck Perkins, F. Wellington Ruckstuhl and Robert Underwood Johnson.

(Cable.)

KNABE IN PARIS.

THE MUSICAL COURIER, 24 RUE TAITBOUT, PARIS, {
February 2, 1900.

The Musical Courier, St. James Building, New York:

Knabe pianos to be represented in Paris at 32 Avenue de l'Opera, by F. Toledo. THOMAS.

ON calling on Messrs Wm. Knabe & Co. for confirmation we find the news to be correct, and fifteen Knabe pianos have already been shipped to Paris.

REPORTS from London are to the effect that the musical artists are all engaged in singing and playing for nothing for the benefit of the wounded and sick soldiers of the South African war.

This ruins all the musical business, and a very talented woman writes to us from London as follows: "At the end of the war we will ask the surviving soldiers to give a benefit concert for the starving artists. These charity concerts, arranged and executed by artists who do not get a penny for their services, and who must earn and live, are a very serious question. Why, of all workers of the earth should the artists only do the whole charity business? Last year I was constantly asked to give myself to private charity concerts. Lady A. wanted me to help her to found a hospital, Lady B. wanted me to help an orphanage, Lady C. a church, and Lady D. an organ in Lady D.'s county. Why shouldn't Lady A. or Lady B. or Lady C. sell her castle and her diamonds and give them to the poor, or even sacrifice only one year's rent, or the amount she gives her dressmaker, and give it to her poor? Why must the artist lose time and give her money for nothing, and be heard under bad conditions for nothing, and everybody get the credit except the artists?"

This is the position taken by THE MUSICAL COURIER for years past. Every time a player or singer gives services free, the commercial value of that person declines. But as most singers and most pianists have a tremendous income there is no reason why they should not sing and play for nothing—particularly Americans.

Mrs. Northrop's Success.

Before us lie many clippings from newspapers all over the United States, in which extremely flattering mention is made of this soprano. We mention the cities, San Francisco, New Orleans, Omaha, Los Angeles, Jacksonville, Portland, Boston, Minneapolis, St. Paul, Philadelphia, &c. Mrs. Northrop is extremely popular in all circles, due in large measure to her unaffected and sincere manner. Success has not turned her head, and this is seldom the case with singers.



THE DECENNIAL OF THE SAUSAGE.

There's dancing on the sunny meads
That smile along the Rhine,
There's yodling o'er the bubbling beads
That crown the foaming stein;
The keller's board is dented
By the pewter's sturdy blow—
For sausage was invented
A thousand years ago.

The graceful mädchens trip and trip
To sound of rippling flutes,
The old men deeply sip and sip
As grave as ancient mutes;
The fraus all sigh contented
As wine and music flow—
For sausage was invented
A thousand years ago.

From where the Moselle floweth fair,
From Bingen on the Rhine,
The tender zephyrs stir the air
With burdens half divine;
Rich cheeses softly scented
Waft odors to and fro—
For sausage was invented
A thousand years ago.

The cervelat is piping hot,
The bratwurst smelleth fine,
The wieners leap from out the pot
Beside the storied Rhine.
The kümmel flask is vented,
Then here's to friend and foe!
For sausage was invented
A thousand years ago.

—Cleveland Plain Dealer.

PITTSBURG is a town of Carnegie souvenirs—but I anticipate. The train did not "roll" out sonorously" from Jersey City last Thursday evening; it really crawled, and when we reached Lancaster, Pa., I saw something. Through the double pane of railroad glass the row of gray warehouses opposite the train gave one the horrors. The night was full of snow shadows, and there were few humans abroad. The only light I saw came from windows of the Blue Bell restaurant. Within were two men eating pie, with a thin stranger cynically regarding them. He must have been the proprietor; and the time was 11:40 P. M. Note this traveling man's touch! A tall street almost surrounded by high walls—what wealth of description!—enclosed a strange, a sinister landscape. It was a street beloved of Balzac and its most remote perspectives disclosed possibilities. A large gas lamp swung in the middle of this narrow way—for it was but a bloated alley—and again one thought of Balzac and the rue Mouffetard. This lamp did not burn dimly, as it should have, according to fictional precedent, but instead shone with a sullen ferocity. And the air was freezing and directly in the centre of the sinister street was a lonely dog. I thought of Heine on the rue Montmartre and his historical sigh at the vision of a free and vivacious little dog. Though separated by the years—another touch this—both dogs were of the same mind. My dog, however, had the superadded note of motherless misery. He was solitary, rejected of housemaids and by men lounging about barrooms, the man of the street, the man with the snowshoe and those who hang about railway stations. Indeed, the glance of mean misery patiently endured was so heart saddening that I involuntarily cried aloud, "Here, Zimmerman," that being the name of a species of dog highly in favor here.

But the animal heard me not, and as the train wheeled away I saw this dog bowed down by the weight of canine centuries of woe, a Markham sort of dog; immovable, suffering and in the very heart of an enigmatic street, a cruel, tall street!

Then we arrived in Pittsburg, and at the beginning of the chapter. Nearly all of the city, which is not picturesque on a sooty and sleety morning, consists of music halls, organs, libraries, drinking fountains, rolling mills, trolley cars and churches built by Mr. Andrew Carnegie. For example, I started toward Carnegie Hall, where a car conductor said "Victor Hoorbert had concerts." But he didn't say Pittsburg or Allegheny City, and urged on by a picture of pretty Leonora Jackson with a violin in her hand, I rode for hours—so it seemed—only to reach another Carnegie building. Then I took a train the other way and when I arrived at Schenley Park and a big sign that read "Keeley Institute," I knew I was nearing what the novelists call "my destination."

Carnegie Hall, Pittsburg, is almost an ideal music hall. Its one defect is in being so far from New York. We have no such a building here—acoustically I mean. The auditorium is smaller than the Seventh avenue Carnegie Hall—presently the Western hemisphere will be stamped and stenciled with this name—and so an orchestra of the size conducted by Victor Herbert sounds better than in the New York building.

When, snow-worn and chilled to my very G string, I found the Pittsburg Symphony Orchestra working like convicts in a Siberian salt mine, I was happy. I had traveled just three hours. The conductor wore an undress military jacket and a smile was on his face. Miss Jackson was rehearsing the first movement of the Bruch G minor Concerto. I had walked up and down a league of staircases before reaching the concert room, and was glad of a cushioned stall and pretty music. The band looked overtrained. Herbert's forty-first birthday had been celebrated the day before, and as it was really a litany of rejoicing there were many present who thought of home and its repose. But the Dublin man who led was in no pliant mood. He never is in the daytime. I asked a tired looking janitor, who seemed rather deaf, if there were two or three rehearsals a week for the regular concerts on Friday night and Saturday afternoon. "Two a day, sir," he said, and then I no longer wondered why this orchestra enjoyed its holiday.

The accompaniments given Miss Jackson pleased her. They were excellent; the leader, having played solo on four strings at one period of his tumultuous and multitudinous career, knows full well the value of a discreet and sympathetic accompaniment.

I heard Herbert's new Suite Romantique twice in one day, as I attended the evening concert. All Pittsburg was there, and it was what an impresario would call "a charming audience." The Frews and the Fricks I saw, and with suburban awe. A few hundred millions, more or less, were represented in the orchestra chairs, and aloft music lovers listened. Altogether a captivating picture of musical culture where one would least expect to find it. Manager George H. Wilson made a familiar figure at the marble entrance and a more intimate appeal in the book of the program, for which he furnishes the analytical notes.

The Suite Romantique, written since Herbert's stay in Pittsburg, is in four movements. Its scoring is rich, sensuous and brilliant. The general character of the work is an apotheosis of love. Indeed, I suggested to the composer the propriety of calling it *Liebesverklärung*. There is a genuine *aufschwung* in the first movement named *Visions*. These Visions are full of restless, syncopated, robust desire. The opening theme lifts one up by the very hair of the head. There is no idle prelude, as if to evoke a mood; the composer rushes

into the situation with brain full of flaming eloquent phrases. This movement is very exciting. The *Aubade* calls us into the recesses of a quiet glade, where the dew is yet abroad. The serenade tone is delicately indicated. It is gentle, bucolic and picturesque. One's nerves recover balance; the shock and aspiration of the virile first song have passed. In the third movement the air grows thick with love and its proclamation. This is the crowning stroke of the composition. It begins with a tender oboe solo, and at the close one feels that the entire gamut of passion has been exhausted. The title is *Triomphe d'amour*, and it pleased me the most. In the *coda* there are some curious harmonic experiments. *Fête Nuptiale* comes at the last. It is a vivid, highly colored tableau of an open air festival, beginning with a rhythmical swing that is prodigious. No one could have written it but Herbert or Rimsky-Korsakoff. This Suite is in the various keys of A major, F, E and A major, and places its composer in the company of Goldmark, Massenet and the modern Russians—the latter especially. There is grip and invention, a muscular grip and rich, musical invention. Herbert knows his orchestra from tympani to piccolo, and every bit of color is laid over just where it makes an effect. In form the piece is free, though employing many contrapuntal devices; Herbert has not thought it necessary to express love's pangs and fruition in frugal terms. He is wise—and yet romantic. On the other hand, I should not claim for him the reflective powers of—well, say Brahms. His is music that is full-blooded and with the nerves all showing. Opulent in color, rich in rhythmical life and fairly boiling over with rude vitality, this Suite *Romantique* is sure to become a favorite in concert rooms, American and European. It is just the sort of music a conductor of temperament likes to conduct, and his band to play, and I may add a modern audience delights in hearing. The work will be heard in New York Monday, February 26.

And then, after a sad parting from Grandfather Gittings, I returned to New York in company with a lawyer who talked music and a music publisher who spoke of the law. We parted good enemies. There must be some special brand of nostalgia made for this city. I never sorrow so for any other place when away as for mast-hemmed Manhatta.

* * *

Charles Lever, the Irish novelist, in the days when he was British consul at Trieste, accompanied his daughter to London for a little social enjoyment, and neglected to go through the formality of asking for a leave of absence. On his arrival in London he was invited to dinner by Lord Lytton. When he arrived at Lord Lytton's house, his host said: "I'm so glad you could come! You will meet your chief, Clarendon"—the Minister of Foreign Affairs. The novelist, much embarrassed, began to give reasons why he must tear himself away, but before he could make his escape, Lord Clarendon was announced, and almost at once espied him. "Ah, Mr. Lever," he said, blandly, "I didn't know you were in England; in fact I was not even aware that you had asked for leave from Trieste." "No-o, my lord," stammered the novelist, disconcerted for a second, but no more than that; "no, my lord; I thought it would be more respectful to your lordship for me to come and ask for it in person!"

* * *

A colonel in the French army, who had a great eye for neatness but not much of an ear for music, took occasion one day to compliment his bandmaster on the appearance of his men. "Their uniforms are neat," said the colonel, "and their instruments are nicely polished and kept in order, but there is one improvement that I must insist upon."

"What is it, colonel?"

"You must train your men, when they perform, to lift their fingers all at exactly the same time and

at regular intervals on their instruments, so—one, two! One, two!"

* * *

Here is a composition which I call "Chopin on a Chafing Dish": Oysters and mushrooms are combined in a savory dish. Take one pint of oysters and steam them over the fire till the edges curl; the contents of one can of mushrooms, cut in pieces and boiled for five minutes. Put one tablespoon of butter in a hot pan, add one tablespoon of flour, and gradually pour in one pint of hot cream or milk. Add the oysters and mushrooms, salt and a dash of paprika and a little celery salt. Serve immediately with minor chords slowly enunciated in the base—I mean the bass—of the range.

* * *

"Judging from that fellow's splendid shoulder and chest development, I should say that he was an eminent athlete." "That's Herr Spitznoodle, who conducts the orchestra in Wagnerian opera."

Mein Gott!—this old joke not yet dead, and from Chicago, too!

* * *

Clement Scott tells a good story in his newly published memoirs of a practical joke played by Irving and Harry Montague upon a number of their friends, and in its execution was seen the first dawning glimmer of that tragic force that was ultimately to find expression in Hood's "Dream of Eugene Aram" and "The Bells." Irving and Montague—hitherto the best allies—began to quarrel on their way to a picnic and their friends feared some tragic consequences. After luncheon both of the men disappeared.

Smale's face turned deadly pale. He felt that his worst fears were being realized. With one wild cry, "They're gone! What on earth has become of them?" he made a dash down the fargle over the rocks and boulders, with the remainder of the picnic party at his heels.

At the bottom of a "dreadful hollow behind the little wood" a fearful sight presented itself to the astonished friends. There, on a stone, sat Henry Irving in his shirt sleeves, his long hair matted over his eyes, his thin hands and white face all smeared with blood, and dangling an open clasp knife.

He was muttering to himself in a savage tone: "I've done it! I've done it! I said I would! I said I would!"

Tom Smale, in an agony of fear, rushed up to Irving, who waved him on one side with threatening gestures. "For God's sake, man," screamed the distracted Smale, "tell us where he is!"

Irving, scarcely moving a muscle, pointed to a heap of dead leaves, and in sepulchral tones cried: "He's there! there! I've done for him! I've murdered him!"

Smale literally bounded to the heap, and began flinging aside the leaves in every direction. Presently he found the body of Harry Montague lying face downward * * * with a pocket handkerchief in his mouth to prevent an explosion.

Never was better acting seen on any stage.

* * *

Tit-Bits says:

Manager: "Well, have you the program all fixed for next Monday's concert?" Assistant: "The program's all right, but there's another row among the artists." Manager: "What are they quarreling about now?" Assistant: "About whose turn it is to be too ill to appear."

* * *

M. François Coppée has been telling a Parisian journalist most uncanny things about a visit he once paid to Swinburne, says a contemporary. At least, the journalist credits the tale to Coppée. It is fair to add that he also admits that the French poet was sick in bed when the story was told. The journalist apparently went to interview M. Coppée with no special purpose, but with a vague idea that a suffer-

ing poet ought to be able to say something interesting. He was admitted to the chamber where Coppée was "enduring a martyrdom of agonizing pain." By way of soothing his paroxysms of pain and cheering his soul, the poet had, hanging above the foot of the bed, a picture in which weird gray phantoms swung in a pale green sky, lighted by a wan moon, with a suffering human face. The journalist was immediately hypnotized by this picture and lost all interest in what Coppée was saying. Being a Frenchman and a poet, Coppée couldn't stand that. He would be heard, even if that necessitated talking about the picture.

"Ah," he said, "my picture charms you, as it charmed me. I will tell you its story."

Here is the story, as filtered through the journalist. One summer—1868 was the year—Le Maitre, as the Latin Quarter students call Coppée, went to Etretat, for rest and sea bathing. He took long walks around the town and, one afternoon, climbed a narrow path up a neighboring hill, until stopped by a curiously carved old gate. The carving was interesting enough; but the poet's attention was distracted from it by something still more peculiar. On the centre panel, in place of a knocker, hung a mummified human hand. Now, even to a French poet of the nineteenth century this appeared slightly surprising and unusual. Coppée stood and stared. The door suddenly opened, and a slender, wild-faced young man stood on the threshold, fixing the intruder with a strange gaze. To the honor of the poetic fraternity, Le Maitre did not run. Perhaps he was too badly frightened, but he says that he wished to study "this wild, extraordinary face, with its bold angles, its pointed forehead and chin, and its intent gaze—the face of an artist." (M. Coppée is responsible for this classification.)

A look of impatience came into the young man's eyes. He put two fingers between his lips and whistled. A grotesque form shambled from behind the villa. Coppée, having often visited the Jardin d'Acclimatation in Paris, recognized the apparition as a baboon. He must have applied his knowledge of natural history quickly, for, a second later, at a sign from his master, the baboon picked up the wilting poet, and, to quote Mr. Dooley, "he trun him out."

Coppée landed upon his nose and it began to bleed copiously. His face, in its unsullied spots, grew ghastly white. The young man hurried down the path, kicked the baboon, which retired to muse upon the consistency of humankind, leaned over the prostrate poet, and in "a melodious voice, low and tender as a woman's," urged Coppée to go in and have a drink.

So Coppée met Algernon Charles Swinburne. It was all the baboon's doing. The rest of the experience came after Coppée had gone in and had the drink. Swinburne offered him delicious refreshments; and, when the visitor was sufficiently recovered to enjoy a cheerful treat, showed him over the villa. The place, according to Coppée after the drink, was a museum of horrors. Everywhere one turned hideous sights met one's eyes. There were "skeletons of men and beasts, skinned heads under glass cases, snakes, monkeys, satanic cats, odious dogs with Chinese faces, models of the coffins of different countries, death's heads grinning between curtains, the embalmed head of a negro resting on a white velvet cushion." The walls were covered with ghastly pictures, among them the gray phantom with pale green sky and suffering moon. Seeing that this picture appealed deeply to his brother poet, Swinburne took it from the wall and presented it to Coppée as a souvenir of their happy meeting and of the beginning of a rare friendship.

When are we to hear at the opera that touching music-drama known as "Tristan and Isolde; or, the Tart with the Torch"?



OFFICE THE MUSICAL COURIER,
224 Wabash Avenue,
February 3, 1900.

DURING the week the two principal events after the Thomas orchestral program were the recitals given by Paderewski at the Auditorium. The first, on Wednesday, was to a considerably smaller house than was expected, but this afternoon a magnificent audience assembled, the place being completely filled, with the exception of the boxes, of which only six were taken, leaving thirty-four unoccupied. Of course, the scenes to which his last appearances here accustomed us took place at the conclusion of the programs. Wednesday, Paderewski played five encores, and to-day he had played three before I left, and the audience seemed as if it would stay on until it was time for the Thomas concert to begin.

Paderewski, I suppose, is the only artist in the world whose personality will draw a full house in the Auditorium, and the miracle seems to lie in the fact that he is never monotonous. He never plays a composition twice alike, and he never plays the selections on a program as if they belonged to each other; he dominates each with a different individuality, and herein it is he differs from other artists. But there is a change in his playing which is not an improvement on that of years ago; he plays in a more self-satisfied way than formerly; it is not so refined as it was; there is a subtle something which once existed and which one now misses. There is not the same clean technique, not the finesse and the delicacy; it is coarser and heavier, and yet with all the change he is Paderewski, and at times he is colossal. And what a piano! What a gorgeous instrument! Was there ever another piano like it? The power, the quality; how one could hate all other pianos after hearing this one! But both Paderewski and his piano are to be heard again here and quickly, as at the recital to-day there was circulated an announcement that the orchestral association had engaged him, and, unalterable as the rules usually are, had actually changed the date of the concerts.

The eleventh concert of the Chicago Orchestra proved highly enjoyable, both to the music student and also to that much abused individual, the unlearned music lover, who nevertheless makes up a large part of the audience.

The "Rhenish" Symphony, with which the program opened, offers many an opening to the critic, with its turgid instrumentation and vague syncopations, but under the sway of that mighty allegro criticism is dumb. The idea triumphs over the execution. For the rest of the symphony no one will deny that the scherzo and andante belong to the most beautiful of music. Mr. Thomas deserves to be congratulated on his "brasses" in the "religious movement," as also in other parts.

Whitney Mockridge, the soloist, has demonstrated after several attempts that his voice will not fill the Auditorium. This is the more unfortunate in that his voice and singing are well nigh perfect in a smaller hall. His first number, the famous "Lend Me Your Aid," from the "Queen of Sheba," was sung here last winter by M. Gautier, of the French opera, and comparisons were not favorable. His second solo was much more warmly received. He sang an extract from the "Wedding of Hiawatha," a cantata by Coleridge Taylor, a young negro composer who has attracted much attention in England the last year or two. He has set to music two portions of Longfellow's "Song of Hiawatha," from the first of this number was selected. He seems to have caught the spirit of the poetry very successfully. The music is a sort of lyrical recitative and shows great originality.

A new fantasia by the Russian composer, Glazounow, a wonderful study in orchestral effects that certainly demands a second hearing, and Smetana's delightful "Overture to a Comedy," which was much enjoyed, completed the shortest program of the season.

Quite a society man is Mr. Paderewski, according to all accounts. Till the "wee sma" hours he participated in a social entertainment with the "biggest" of our pianists, and one of our tenors, and music and even a word connected therewith was conspicuously absent.

Twenty-five years since Fannie Bloomfield-Zeisler made her first public appearance at the age of ten years. February 26 was the eventful day, and February 26 this year will see her, it is to be hoped, giving an anniversary recital. Central Music Hall should be crowded on such an occasion, for surely no woman or man in this country has won greater renown either in America or Europe than Fannie Bloomfield-Zeisler, who is surely the greatest and most scholarly woman player of our time.

At last the operatic school, which has been so long a necessity to Chicago, will see the light of day. For several months past I have in these columns spoken of the need of an operatic school, and now Signor Buzzi Peccia, who

until this week was on the board of directors of the Chicago Musical College, has opened his school at 614 Fine Arts Building. Buzzi Peccia has inaugurated some excellent principles in his school. Among which may be mentioned his class for teachers, who can learn practical teaching, the interpretation classes and the evening scholarship class.

He has the indorsement of Verdi, Boito, Leoncavallo, Puccini, Massini, Bimboni, Tosti, Galignani, besides the members of the Grau Opera Company, and under the most favorable auspices, and an already large class begins a career in Chicago, which should prove remarkable. Signor Buzzi Peccia, as a teacher, has a reputation in Italy of over twenty years' standing, and as a coach is said to be unrivaled. A composer whose works are well known in Europe and this country, a musician of extraordinary attainments, everything in his favor, as the head of an operatic school.

The Chicago Orchestra, Theodore Thomas conductor, makes the following announcement:

FEBRUARY 3, 1900.

The trustees take pleasure in announcing that arrangements have been made for the appearance of Mr. Paderewski in the orchestral concerts of the coming week.

As Mr. Paderewski's engagements permitted his giving the association but one day, viz., February 10, it has been necessary to change the matinee from Friday to Saturday.

Tickets marked Friday, February 9, will be good on Saturday, February 10, at 2:15 P. M. The evening concert will be as usual. Tickets can be changed from one concert to the other, if desired, at the box office.

Mr. Paderewski will play the Beethoven E flat Concerto, No. 5, and the full program will be as follows:

Overture, Academic Festival.....Brahms
Symphony B minor (Unfinished).....Schubert
Concerto No. 5, E flat, op. 73.....Beethoven
Northern Ballad, op. 46 (new).....Horatio W. Parker
(Dedicated to Mr. Thomas.)
Symphonic Poem, Tasso, lamento e trionfo.....Liszt

The concert at University Hall, Fine Arts Building, given by Earl R. Drake, at which Miss Helen Buckley assisted was a very enjoyable and musically event, and was well attended by an audience both enthusiastic and appreciative. The work of Mr. Drake and Miss Buckley is too well known to need extended comment, and both artists were at their best. Mr. Drake was especially happy in his selections, scoring a big success. Miss Helen Buckley is always a favorite, voice, personality and singing all conducing to win her audience.

Rafael Joseffy is to give a recital Saturday afternoon, March 10, at Central Music Hall.

Petschnikoff is to give a recital at Central Music Hall, February 10.

Miss Eleanor Scheib's concert will take place on Tuesday evening, February 13, at 8:15 o'clock, at University Hall, Fine Arts Building.

Tickets issued for the postponed concert will be good for this occasion and may be changed for reserved seats at the ticket office, on February 12 and 13.

Mary Wood Chase, the well-known pianist, will give a recital in University Hall, on Thursday evening, February 22, this being her first appearance in recital in Chicago for two years. In March and April Miss Chase will make a tour through Ohio, Indiana, Iowa, Missouri and Kansas.

"Der Freischütz" has been the opera given by the Castle Square Company at the Studebaker this week, and its production is to be ranked with the best ever given

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here. Much care had been bestowed on the scenery and detail of the work, and the result is one most satisfactory in every way. The principals are among the greatest Castle Square favorites.

How the American Conservatory stands in popular esteem in Chicago was again demonstrated on Wednesday evening, when, on the occasion of the annual faculty concert, in the face of below zero weather and other prominent attractions elsewhere, Central Music Hall was filled to the last seat.

This is not to be wondered at, as the program was of exceptional excellence and the artists among the foremost in this city. The three artists appearing for the first time at this annual occasion, Jan Van Oordt, Holmes Cowper and Miss Lila Howell, fully sustained the expectations of the management, their work being of the highest order.

Jan Van Oordt gave a remarkable interpretation of the Wieniawski Concerto, and after a tumultuous recall delighted the audience with Sarasate's "Zigeunerweisen," which he played with splendid effect. Holmes Cowper sang Gounod's "Salve Dimora" in finished style and made a most favorable impression. It goes without saying that he is rapidly pushing to the front rank among our American tenors.

Miss Lila Howell recited a scene by T. B. Aldrich in a charming manner. Her gestures are graceful and natural and her diction distinct and effective.

Mme. Ragna Linné, as usual, received an ovation after her solo, the number being the aria from Gounod's "Queen of Sheba." Madame Linné has returned from a protracted concert tour with the Chicago Symphony Orchestra, adding new laurels to her already well established fame.

Miss Blish is a singer of decided ability. She uses her voice (a fine contralto) well, enunciates distinctly and always creates a favorable impression by intelligent work. William Middelschulte played Bach's Chromatic Fantasia and Fugue, as well as a Handel Concerto, with a fine Cadenza, composed by himself, magnificently.

Allen Spencer's piano playing was thoroughly satisfactory, his numbers constituting a Chopin Polonaise, a Brahms Scherzo and a Concert Valse by Moszkowski. In all of these he showed complete mastery, both of the musical contents and technical detail.

Mr. Hattstaedt may well feel satisfied with the results of this entertainment.

Messrs. Hannah & Hamlin, of Chicago, the representative managers of the Middle States, are now preparing for their grand descriptive Wagner concert, which takes place at Central Music Hall in Chicago, Tuesday evening, February 20. On this occasion the entire "Ring of the Nibelung" will be given in descriptive concert form by Walter Damrosch, Mme. Gadski, David Bispham, and George Hamlin.

The list of patronesses already secured contains all the leading society ladies of the city, and a demand for the boxes and seats has already commenced. Messrs. Hannah & Hamlin practically control the field in the Middle States. Their bookings are already very large for the coming spring season. They now have several big managerial enterprises in course of preparation which will stir "matters musical" up considerably in the near future. This firm has gained the confidence of all those who are associated with matters in their line, and their offices are among the busiest of any agency in the country.

Sidney Lloyd Wrightson has received the appointment of Master of Music in the University School of Chicago, Prof. E. C. Coulter, head master. Mr. Wrightson's acknowledged ability in boy choir work makes him exceptionally fitted for this position, and his selection is a wise one. This will occupy part of his time three mornings in each week only.

Miss Evelyn Ashton Fletcher gave a lecture on her "Music Method for Children," Thursday afternoon, at the Seper School of Oratory, Steinway Hall.

Miss Fletcher gave a very clear explanation of her method, and passed over the principal points with wonderful dexterity, using fingers as well as voice, illustrating with her keyboard, staff, &c. She ought to be successful with children, as she is sympathetic, very quick, ever on the alert, and we shall be interested to see her demonstration of the result of her teaching a few weeks later.

Mrs. Minnie Fish Griffin is engaged to sing at St. Louis, February 17, and the Evanston Country Club, February 9.

Maurice Aronson was one of the soloists at the big concert at the Standard Club last Friday, the others being Mme. Frances Saville and Miss Elsa Ruegger. Mr. Aronson played with such good effect as to secure a return engagement the following numbers:

Fruehlingslaube Schubert-Liszt
Berceuse, op. 57 Chopin
Impromptu in F sharp major, op. 36 Chopin
Romanza in F minor, op. 5 Tchaikowsky
Nocturne, op. 17 Brassin
Concert Paraphrase, on Motives of Strauss' Kuss Walzer, Strauss-Schuett

Mrs. Maud Fenlon Bollmann sang with the Rockford Mendelssohn Club chorus before the Amateur Musical Club and met with great success. Mrs. Bollmann has a lyric soprano of much beauty, and ought to be heard in Chicago publicly. Undoubtedly she will make a big career if only given opportunity.

The Virgil School is extending its territory, or rather the pupils over an extended territory are coming in to study the Virgil method, and many are acquiring excellent skill as pianists. One of the most devoted students of the method, Mr. Bodfors, of Rock Island, has been giving some interesting piano recitals, his playing awakening great interest and enthusiasm over the Virgil method in Rock Island. It is obtaining many new followers, especially in our professional circles, teachers finding it invaluable in their work.

Miss Beatrix Peixotto, Wilhelm Middelschulte and Herbert Butler gave a concert at University Hall, Fine Arts Building, January 30.

Mrs. Ada M. Sheffield, Miss Edyth Evans, H. L. Watrous, O. F. Dodge, Mrs. Charles Everett and Mrs. Annette R. Jones gave a performance of "The Messiah" at Highland Park Tuesday last, under the auspices of the Highland Park Choral Society.

One of the biggest concerts of the forthcoming week is that given by the Mendelssohn Club, the Maennerchor of Chicago.

Mme. Ovlaita Zimmermann sails for Europe February 10, to be gone until September 1. She will then reopen her studio in Chicago.

W. C. E. Seeboeck was the most prominent artist at the Twentieth Century Club last Friday when he assisted at the Tchaikowsky evening. Mr. Seeboeck is to give a recital February 23 at University Hall, Fine Arts Building.

Miss Anna Shaw Faulker has obtained considerable patronage in her "Chicago Orchestra Program Study Classes." She has been so much encouraged in her work that she opened another class downtown.

Robert S. McGregor, a young baritone from Centreville, Ia., and pupil of L. G. Gottschalk, has been engaged as soloist at the First M. E. Church of Englewood, and is giving excellent service. Mr. McGregor has a voice of much volume and is likely to prove a most satisfactory church singer.

JEANNETTE DURNIO.

Reports from Boston tell of the success of Miss Jeannette Durnio, and are as follows:

Miss Durnio has well trained, agile fingers and plays with easy skill and great animation. Her selections were not of a nature that afforded an opportunity to form a judgment of her resources regarding versatility in style, as they were, with the exception of the Lladow piece, compositions calculated to display only brilliancy of technic. Of this the artist has enough and to spare. What she can do in legato and cantabile playing was left wholly in the dark. Her performances, however, were decidedly interesting in their way, notably for the enthusiasm that characterized them.

She seems to be possessed of marked talent and to have an artistic temperament. It is to be regretted that her program was not more varied in sentiment, especially in the direction of music that would have enabled her to dwell more on the expressive side of her art. Nevertheless she made a very pleasing impression, and fairly deserved the hearty favor with which her efforts were received at the hands of the large audience in attendance.—Wolf in Boston Herald, January 11, 1900.

Last evening Miss Jeannette Durnio gave an interesting piano recital before an audience that filled Chickering Hall.

Miss Durnio has an excellent technic, her strong fingers and light wrist giving her command over all scales, octaves and chords. She has a beautiful singing tone that carries well, and her chords, without being hard, are full; she also understands bringing out the upper voice of a chord better than some greater artists. Her use of the pedals, too, is, on the whole, good.

Miss Durnio has what is more important even than technic—musical feeling and high temperament. She brought out clearly the varying moods of the first movement of the "Fischingschwank," and put much poetical feeling into the playing of the Romanza. In the Theme by Paderewski there were many beautiful piano effects, and the four following pieces were all charmingly played.—Boston Transcript, January 11, 1900.

Miss Durnio's program was of reasonable length and of refreshing unconventionality. We were spared the traditional disarrangement of a prelude and fugue, written by Bach, for the organ, and we were spared the equally traditional sonata by Beethoven. There was, it is true, a rhapsody by Liszt, but it was at the very end of the program. The pieces by Sinding and Liebling were unfamiliar and effective.

Miss Durnio appeared last evening as a brilliant rather than an emotional pianist; but her brilliance was not aggressive or heartless. The impression she made during the hour was that of a comely woman with natural musical gifts who had studied industriously to gain technical proficiency. The program did not demand the display of any deep emotion, but in the Romance of Schumann she showed poetic spirit. She also showed sound understanding of phrasing throughout the concert. There was an applause audience.—Philip Hale in Boston Journal, January 11, 1900.

The music section of the Evanston Woman's Club is enjoying some excellent programs this winter. This is not to be wondered at when Mrs. Sadie Coe has the matter in hand, but even she was hardly expected to have the concerts so well arranged. At the last the principal attraction was Mrs. Crosby Adams, who gave a lecture on women composers. This lecture is being quite extensively called for, and I see that Mrs. Adams is to give it for the Mendelssohn Club at Rockford. It is full of interesting information and delivered in the scholarly and entertaining way for which Mrs. Adams is becoming so well known. That is easy to understand. The vocal numbers illustrating the lecture were sung by Miss Una Howell, who accompanied herself delightfully and gave the whole program from memory. Mrs. Coe is to be congratulated on her careful planning of the winter's work for the club and the discrimination she shows in the selection of material for her programs.

FLORENCE FRENCH.

St. Louis.

ST. LOUIS, MO., February 2, 1900.

THE fifth concert of the Union Musical Club for the present season was given last Saturday afternoon at Memorial Hall by the choral department, under the direction of Mrs. C. B. Rohland, and assisted by Miss Jessie Ringen, contralto, and E. R. Kroeger, pianist, who were guests of the club. Mrs. Robert Atkinson was the accompanist for the choral numbers. The first chorus was "Nature and Love," by Tchaikowsky. The chorus part was preluded by a soprano solo, which was sung by Miss Adelaide Kalkman, followed by a duet with Mrs. Bonsack. This in turn was followed by a trio, including Miss Jessie Ringen, merging into the final chorus supporting the trio as an obligato. The effective work of the female chorus, containing, as it does, some excellent voices, was largely due to the careful drilling of its efficient director, Mrs. Rohland. The second number by the chorus, "Fairest of Lands," from the "Sun Worshipers," by Goring-Thomas, was a fitting close of a delightful

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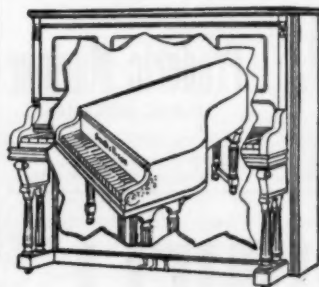
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program. The solo and obligato with chorus was sung by Miss Ringen.

The numbers of the program were interspersed by a group of classic songs by Miss Ringen, and a group of piano selections by Mr. Kroeger. The song group included "The Bell," Saint-Saëns; "Le Chevalier Jean," Joncières; "L'Amour," Godard; "Die Mainacht," Brahms; "My Heart is Weary," Goring-Thomas; "Bird Raptures," Cowen, and "Prayer, Love, Song," Gregh. Although all these numbers were rendered most efficiently, they were of a uniform heaviness which proved rather monotonous.

The numbers by Mr. Kroeger were: Rondo in A minor, Mozart; "Passepied," from Fourth English Suite, Bach; Nocturne, op. 15, No. 1, Chopin; "Woodland Murmurs," Franz Liszt; Aria from Sonata, op. 11, Schumann; "Moment Musicale a L'Espagnol," and Romanze from Twelfth Concert Etude, Kroeger; "Ride of the Valkyries," Wagner-Tausig. Mr. Kroeger never appeared to better advantage.

Special mention must be made of Mrs. Rohland's artistic piano support to Miss Ringen's songs.

The next artists' recital for the club is announced for Saturday, February 24, when Mme. Marie Brema will give a song recital.

The second Apollo concert occurred on Tuesday night at the Odeon. As usual the audience was composed chiefly of St. Louis' "four hundred," most of whom arrived at a fashionably late hour, which was more or less annoying to those who really went to hear the beautiful work of the splendid male chorus and soloists. The club was assisted by Mlle. Frances Saville, soprano, and Herr Anton Hegner, violoncellist.

The program opened with Geibel's "March of the Guard," which was sung as only the Apollos can sing a march, and with an enthusiasm and volume of tone that was inspiring. Other numbers by the club were the "Stars in Heaven," by Rheinberger, the ever popular Vogel "Arion Waltz," a Serenade, by Zerlett, and "Remember Now Thy Creator," by Rhodes. In this last number, which is one of the most effective compositions ever written for male chorus, the Apollos fairly eclipsed any work I have heard them do. They gave it a remarkable interpretation, producing under Director Robyn's magic sway some most marvelous effects.

Mlle. Saville sang for her first number the "Una Voce Poco Fa," from Rossini's "Barber of Seville." Her work in this was almost faultless. The florid passages were sung with the utmost ease and freedom, always with perfect intonation and with a full, round tone of bright musical quality. She was compelled to respond to an encore. Later in the program she contributed a group of three songs by Brahms, Nicolai and Massenet in an equally artistic manner.

Herr Hegner showed himself to be an artist of no mean ability. He plays with flawless technique and a rich, warm tone. He contributed a Melodie by Mancinelli, Capriccio by Goltermann in the first part, to which he supplemented by a much emphasized request from the audience the Schumann "Traumerei." In the second part he played a "Berceuse" by Godard and "The Bee" by Schubert. The third concert of the season will take place Tuesday evening, April 10.

Two all star casts are playing and singing "Mignon" for the Castle Square Opera Company at Music Hall this week. Joseph Sheehan has come back to us after a lengthened stay, and is being heartily welcomed by crowded houses. Another addition to the local force is that of Miss Bessie MacDonald, but this arrangement is only temporary. She is making many friends among their patrons with her brilliant voice and fine acting, and will find a most hospital audience when she returns later in the season. Miss De Treville and Miss Golden alternate as the love-sick Mignon, each giving an entirely different interpretation of the part. Barron Berthald with his beautiful high tenor is alternating with Sheehan and fairly dividing honors. Miss Norwood is alternating with Miss MacDonald. Luckstone, Lind and Boyle are still making their usual successes. The opera is, as usual, beautifully staged with all the care that can be bestowed on stage effects and every attention to detail. The score of the opera, however, has suffered considerably from the man with the shears. Next week "Der Freischütz" is the bill, when Miss Maud Lilian Berri will return.

Alexander Henneman still continues his musical Sun-

day afternoons. The next program contains several piano numbers by Ottmar Moll, some songs by Miss Johanna Kaub and a trio for 'cello, violin and piano to be given by Messrs. Bogelet, Kaub and Moll.

Charles W. Clark has been engaged for the Choral Symphony Popular concert on the 8th of March.

The Lindell Quartet, consisting of Mrs. Fanny Flesch Morse, Mrs. Louise Aubertin Corley, George Osgood and Mr. Griffith, assisted by George C. Vieh, pianist; Miss Adele Ghio, harpist, and Arthur B. Woodward, 'cellist, gave a concert Thursday night at Union Club.

Homer Moore had a big house and plenty of musical enthusiasm and appreciation of his lecture recital last night in Sedalia. He was assisted by Miss Eleanor Stark.

MILTON B. GRIFFITH.

Music in Philadelphia.

PHILADELPHIA OFFICE THE MUSICAL COURIER,
423 REGENT SQUARE, February 3, 1900.

"IS Philadelphia a musical centre?" This question was put to me a short while ago by a foreigner who was seeking information on the subject. I glibly answered "Yes," as my local pride, in this instance, was stronger than my conscientious opinion.

But can we truthfully call ourselves a musical centre? It is undoubtedly a fact that New York opera companies and Boston orchestras meet with a sufficiently warm reception and financial success to warrant their return each succeeding season, but that does not necessarily establish our right to call our city a musical centre. What is needed to honestly entitle us to that distinction, and which, at present, is most woefully lacking, is a more generous support of local talent. The Philadelphia public does absolutely nothing to foster its own music; concerts given by local musicians are, in its eyes, not worth attending. This deplorable state of mind is not due to the fact that our musicians are lacking in skill. Far from it; this city can boast of some of the most conscientious, hard working and deserving men and women in the profession.

It would be a curious as well as interesting study to endeavor to trace back to its original starting point this same unfortunate attitude. One would not have to go very far back on this road of discovery before stumbling over one reason. The Philadelphia public, like any other self-respecting public, needs judicious aid in discovering the thing it wants, and in this age of advertisement no one can afford to hide his light under a bushel; yet the Philadelphia musician, imbibing the spirit of Quaker conservatism, draws himself into a shell of reserve and deliberately closes his studio door on the inquisitive public.

One can count upon the fingers of one hand the number of teachers who ever consider it worth while to give pupil recitals, and thus show the world what they are doing, and it is an undeniable fact that these few teachers are the most popular ones in town. The blushing young miss with a voice rather enjoys seeing her name on an elaborate program and appearing before the alluring footlights to receive the plaudits of admiring friends.

I have in mind the case of one particular teacher in town whose hours are filled to overflowing with pupils. And the secret of this success? Probably, you think, this teacher's method is superior to all others, the purity of tone, &c., has attracted the public. Bah! the public don't care for method and don't know a pure tone when it hears one! Here is the keynote: Two or three times a year the largest concert hall is engaged; beautifully engraved invitations, generously besprinkled with R. S. V. P., evening dress, &c., are sent out on the night of the concert; the end of the hall is literally a bower of roses for the fair singers. In the hush of an expectant audience the season's debutante steps forward and sings. Ye gods, did I say sing?

Heaven forbid that it should be called singing! The song is bellowed, piped or squeaked forth according to the sweet will of the fair exponent until the music lovers fly in an instinct of self-preservation, and the general public rushes to the studio on the following day to make arrangements for lessons in time to get in on the next soirée.

A professional concert for which admission is charged

is uphill work, if it does not result in utter financial disaster for its promoters. Yet for several seasons a few brave spirits have been pushing on in an earnest endeavor to overcome this prejudicial attitude of the public. It was with genuine regret that I noticed the retirement of Fritz Thomson from the field of work. He started in very courageously, giving good concerts for very little money, but alas! the public again refused to support anything suggestive of localism, and things reached an unfortunate climax when Leonora Jackson refused to draw her bow before she drew her salary.

Who can help admiring the tremendous efforts of Henry G. Thunder, who, in spite of a considerable deficit each year, which he covers from his own purse, bravely fights his way onward and upward in the face of every discouragement? His orchestra is doing good work, and here I am back on my hobby again! Local musicians are quite good enough for Mr. Thunder. He does not think it necessary to rush to New York or Boston for a soloist; his list, including such names as Sternberg, Leefson, C. Zeckwer and Miss McGucken, is a pleasant change.

Just one more instance to illustrate this peculiar desire for outside talent to the exclusion of our own, and then I will descend to terra firma—till next week. I recently overheard a lady trying to persuade a young professional to join one of our prominent choruses. "When we give our spring concert we always bring our soloists over from New York, real professionals, you know." This was used in the argument as a *pièce de résistance*, before which the young lady's objections would immediately disappear.

DOMINGA LYNCH SOUDER.

Petschnikoff and Ruegger.

For their first appearance in a joint recital in New York, this afternoon at Mendelssohn Hall, Alexander Petschnikoff and Mlle. Elsa Ruegger will offer a program of especial interest. Aimé Lachaume will be at the piano. The great Russian violinist will play two solos with piano accompaniment; the distinguished young Swiss 'cellist will contribute a sonata and two less serious numbers, and all three artists will be heard in the great Tchaikowsky Trio, which has never been interpreted in this city by artists of such rank. Petschnikoff has been carrying things by storm wherever he has appeared. His audiences everywhere have bowed before the young Russian's very great art. Of his magnetism, the *Cleveland Leader* of January 28 says:

"There is credited to Petschnikoff in this, his first visit to America, that strange magnetism and power that conquer the unmusical as well as the cultivated, and throw around him an unexplainable halo of poetic fascination. He is said to move audiences as only the Polish pianist has heretofore done. There never has been an artist visiting this country whose playing so completely influences people, except Paderewski, and these two artists are enough alike in this respect to be called 'twins.'"

As for Ruegger's delightful personality and masterly handling of her 'cello, both have captivated press and public alike in every city where she has played, and she has just returned from an extended tour in the South and Middle West to appear in this recital, which Manager Thrane has arranged with infinite care.

The program will be:

Sonata in A.....	Luigi Boccherini
Chaconne.....	Miss Elsa Ruegger.
Au Bord du Ruissau.....	J. S. Bach
Mazurka.....	M. Alexandre Petschnikoff.
Zigeunerweisen.....	Fischer
Trio, op. 30.....	Miss Elsa Ruegger.
Pezza elegiaco; Tema con variazioni; Variazioni finale e coda.	Popper
Mlle. Ruegger and MM. Petschnikoff and Lachaume.	Miss Elsa Ruegger.
	M. Alexandre Petschnikoff.
	Tchaikowsky

Mrs. Stella Prince Stocker.

Mrs. Stella Prince Stocker, composer-director, is making a little tour this month. She is arranging to give her illustrated lectures, principally in the vicinity of New York and Chicago. These talks are entitled "The Path to Music Land," "American Music" and "Music of the Child World." They have been received with much enthusiasm, especially the last lecture, which is addressed to children and those interested in the education of young people.

Communications regarding the lectures may be addressed in care of THE MUSICAL COURIER.

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STEINERT HALL, BOSTON, February 4, 1900.

THE fourteenth concert of the season was given by the Boston Symphony on Saturday evening, when the following program was given:

Overture, Adonais ElegiacChadwick
(First time.)
Serenade for Strings.....Fuchs
Entracte III., Meistersinger.....Wagner
Symphony No. 8.....Beethoven

The overture of Chadwick, which was written in memoriam of Frank Fay Marshall, could not have been expected to be gay, but it was sombre to the degree of monotony, and in orchestration there was a heaviness which added not a little to enhancing this effect. There were many beautiful passages and effects, but the work cannot be said to show what Mr. Chadwick must be capable of.

The serenade which followed it lightened the effect of the program, and perhaps it is well for both numbers that they were pitted against one another as they were; the weight and gloom of the first made the frivolity of the second more agreeable, and the triviality of the serenade made the audience forget the oppression of the overture. The Beethoven number was given with that quaint classical purity that accentuates Gerick's art.

The soloist for the next concert will be Fr. Ternina.

The Kneisel Quartet, assisted by Mark Hambourg, gave a concert on Monday night. Hambourg played the Richard Strauss quartet in C minor, and there is little doubt that he astonished all his hearers by the total abandon of his herculean powers to the demand which ensemble playing makes upon an artist; and he was not less the artist in his subjugation and self-control than in the torrential technical extravagances which we have been taught to know are at his command. Hambourg is a great artist and shows it more upon every appearance. The Kneisels played, in addition to the Strauss number, Haydn's quartet in D major and Schumann's quartet in A minor.

On Wednesday afternoon, in Steinert Hall, Miss Jessie Davis and Hugh Codman gave a delightful program for violin and piano, both in sonata and solo. As ensemble player and as accompanist Miss Davis is delightful; she is one of the few fine accompanists that Boston can claim.

Mr. Codman's work was enjoyable, scholarly and healthy. The sonatas given were Mozart's D major and Lalo's D major. Mr. Codman played violin soli by Lalo and Tschai-kowsky, and Miss Davis played soli of Chopin and Strauss-Schütt.

On Tuesday evening Dr. W. O. Perkins gave a highly interesting talk at Bumstead Hall, although when upon the subject of Handel's plagiarisms the talk dragged very much. We all know that motifs, workings out, orchestrations and everything that is connected with music are borrowed by this or that one, and things have come to such a pass now that it is no longer considered reprehensible in certain classes of writings, the classes being reprehensible enough in themselves. But setting it forth as Dr. Perkins did would only tend to have people feel, "Oh, well, if Handel did it, I guess I will be forgiven." On the other hand, it left a disagreeable sensation, as all through the exposé I felt the thought, "Oh, let him alone; he's dead and can't fight back." A passing reference would have been enough.

Solos were given from works less known than "The Messiah" and were most enjoyable. Mrs. Louise Bruce Brooks has a superb contralto, her tones are admirably placed and she sings in a truly artistic manner.

Louis Black did the best work that I have heard him do yet. Oratorio seems to be essentially his sphere. He has a clear, pure tenor voice that is fresh and youthful. Miss Gertrude Miller and Wirt B. Phillips also acquitted themselves creditably. H. G. Tucker's accompaniments were admirable.

On Wednesday evening Madame Marius gave the recital which had been postponed owing to the indisposition of her accompanist, Alfred De Voto. After hearing Mr. De Voto in this capacity one was more inclined to pardon Madame Marius for permitting her patrons to come to a darkened hall to meet with the information that the concert was "off." Madame Marius gave a fine collection of French songs, most of which, however, are well known.

Madame Marius has considerable style and dramatic temperament, but the voice is no longer one to conjure with. On the whole, she pleased her friends, and nothing more is necessary.

On Friday evening, at Association Hall, Miss Jenny Coréa gave a song recital, in which she had the assistance of Felix Winternitz, violinist, and Mrs. Jessie Downer-Eaton, who is also an accompanist and skillful and artistic in her line. Miss Coréa presented a very well selected program, and has a voice of beautiful quality, which if she cares to save she will have to stop immediately the way she takes the high notes, not one tone of which is correctly placed. It is too bad, for her voice is undeniably beautiful, her intonation pure (with the exception of the tones she teaches for and just falls short); her enunciation, which is better than her diction, is clear, and her style is attractive. Mr. Winternitz is a very scholarly violinist, who has good tone and intonation, as well as a musical intelligence which permeates his work.

The first concert of the Orchestral Club, under the very efficient leadership of Georges Longy, was given on Wednesday night to a very fashionable audience.

Upon issuing the invitations the president, C. S. Hamlin, made an explanatory mention that the club in offering a concert at such an early date merely did it to show what had been done in two months with the players many of whom had never played concerted music before. It must be said that it was remarkable to note what they have accomplished, and to Longy is due no end of praise, for he had the orchestra under control every moment. It is true, he had the assistance of a few members of the Boston Symphony, and a little of the Boston Symphony goes a long way.

To commemorate the first concert of this club, which will doubtless grow into a powerful factor in the musical life of Boston, I append the first program:

Ouverture de Mireille.....Gounod
Le Déluge, Prélude.....Saint-Saëns
Violin solo by Miss Edith Jewell.
L'Arlesienne.....Bizet
Première Suite d'Orchestre.
Dances Espagnoles.....Pessard
(First time in America.)
Malagueña.
Andalouse.
Saxophone solo by Mrs. Richard J. Hall.
Les Erynnies, Scène Religieuse.....Massenet
Violoncello solo by Clement L. Bouvé.
Sérénade Enfantine (for strings).....Bonnard
Marche des Batteurs, Opéra de Xavière.....Dubois
(First time in America.)

Mrs. Hall played the saxophone solo admirably, and Mr. Bouvé was very successful in "The Elegy" of Massenet.

Those who played were:

First Violins.—Miss Edith Jewell, Mrs. J. C. Fairchild, Miss Evelyn Forbes, Miss E. V. Trowbridge, Miss Florence C. Leach, Miss Helen Adams, Miss Elizabeth Chadwick, Miss Emily S. Reed, Miss L. Schlesinger, Miss Lucy Searl, Miss E. S. Porter, Miss K. A. Barker, R. C. Van Amringe.

Second Violins.—Miss Adelaide Pearson, Harold Hinckley, Miss Jessie Langmaid, Miss Anna Torrey, Miss

Marion Jordan, Roland G. Hopkins, Miss Annie B. Chapman, Miss Marie Grélaud, R. L. Scaife.

Altos.—Miss Molly Ripley, Dr. J. C. Munro.

Violoncellos.—Clement L. Bouvé, S. A. Sargent, Dr. M. W. Richardson, William J. Winch.

Harp.—Miss Harriet Shaw, Miss Elizabeth Cheney.

Flutes.—Charles Peabody, Dr. E. H. Nichols.

Hautbois.—Dr. Aug. Thorndike.

Saxophone.—Mrs. R. J. Hall.

Clarinets.—William M. Richardson, Dr. Charles Harrington.

Bassoon.—John Taylor.

Pistons.—F. Cunningham, W. G. Foster.

Trombones.—Carl Behr, Jr., H. L. Prescott, C. F. Lyman.

Timbales.—Miss Mary A. Osgood.

Tambour.—F. W. Lawrence.

Grosse Caisse.—Mrs. George M. Morgan.

Cymbals.—Mrs. C. L. Scudder.

Triangle.—Mrs. A. Thorndike.

Cloches.—Miss Eleonora Snelling, assisted by Messrs.

M. Sautet, hautbois; Hugo Litke, bassoon; Franke Hain,

H. Lorbeer, cors; M. Heind'l, viola; K. Keller, G. Ger-

hardt, G. Bareither, contra-basses.

An informal reception was tendered Mme. Madeline Schiller on Monday by the Thursday Morning Musical Club. Those who gave the program were Mrs. Whitney, Miss Foss, Miss Frothingham, Mrs. Cotton and Mrs. Emilie Grant Wilkinson.

Miss Olive Mead gave a successful violin recital at the Hotel Somerset on Monday afternoon. Miss Mead had a distinguished list of patronesses, who worked hard to make this a success. Miss Alice Haughton assisted Miss Mead, and no less a figure than Wilhelm Gericke played the accompaniments for the young ladies. A large and fashionable audience was present.

An engagement that is interesting to musical and social circles is that of ex-Mayor Josiah Quincy, than whom no one has tried to do more for the advancement of the masses, and thereby he has endeared himself not only to them, but to those who appreciate his attitude and acts. Mr. Quincy will wed Mrs. Wm. R. Tyler, a daughter of Dr. Franz Hugo Krebs, and widow of W. R. Tyler, head master of the Adams Academy, Quincy. Mrs. Tyler is at present in London, for which point Mr. Quincy sails February 7, where they will be married immediately upon his arrival.

On Tuesday evening an invitation was extended the Guild of American Organists and other guests to hear the new organ in Shawmut Congregational Church, built by the Austin Company, of Hartford. Those who played were Everette C. Truette, Henry M. Dunham and J. Wallace Goodrich.

Christie MacDonald will assume the title role in "Princess Chic" this week. This play has been drawing immense houses.

Mrs. Nina K. Darlington has returned to Boston from a Western trip, which extended as far as Chicago and Columbus, Ohio. Mrs. Darlington lectured before many clubs on "Kindergarten Music Building."

Herbert Johnson, one of Boston's favorite tenors, sang at Somerville this week.

Wm. R. Chapman, of New York, was in Boston on Saturday rehearsing some voices for the Maine Festival, to occur in Bangor next week.

Miss Dorothy Cole, one of Mrs. Etta Edwards' talented pupils, is substituting for three months as soprano in one of the Unitarian churches of Peabody, Mass.

Carl Sobeski will give a tea at his studio on Tuesday afternoon. Miss Wortheley will assist him.

A musicale will be given at the Hunnewell Club, February 21, the program of which will be furnished by the

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Harvard Pierian Society, Miss Josephine Sherwood and Carl Shepard Oakman.

A concert was given on Sunday afternoon in the new Algonquin Club house by Swornsbourn's orchestra, assisted by Weldon Hunt, baritone.

A magnificent vesper service was held last week in Wellesley College, the music of which was under direction of Augusto Rotoli. Mme. Kileski Bradbury, one of Boston's most admirable sopranos, assisted, as also Miss Pauline Woltmann, contralto.

Miss Angeline Andrews sang at the last meeting of the Cantabrigia Club, at which occasion Mrs. Margaret DeLand spoke upon the "Change of the Feminine Ideal."

Miss Lena Little sang last Sunday at King's Chapel.

Mr. and Mrs. Caleb Chase gave an enjoyable musicale at their home last Sunday night, at which occasion songs were given by Mr. and Mrs. Jewett, Carl Sobeski, Miss Becker and Miss McAlpine.

Stephen Townsend gave a reception at his studio in Steinert Hall on Thursday night in honor of Mrs. H. Carmichael, of Malden. On the program were some of Mrs. Carmichael's songs.

The Turpen-Turpin Quartet will make its first appearance February 15 at Mrs. Robert Tappan's home in Cambridge.

Mrs. Alice Bates Rice will sing at a luncheon to be given by Mrs. Alfred S. Woodworth and Mrs. Herbert G. Woodworth at the home of the former.

The second lecture in the course of the Cantabrigia Club will be "National Traits in Music," to be given February 14 at the home of Miss Angeline Andrews.

On Friday Mrs. Helen Thayer Bryant gave a talk to the Woburn Woman's Club on "Women in Music."

The Chelsea Woman's Club gave a delightful entertainment on Friday afternoon; at least Mrs. Jeanette Robinson Murphy gave the pleasure to the club and a large number of guests. Mrs. Murphy's subject was "Negro Slave Songs and Plantation Folk Lore." Mrs. Emma F. Aldrich had charge of the music.

Those who gave the program at the last concert of the Thursday Morning Musical Club were: Mrs. Detrick, Mrs. Blake, Miss Frothingham, Miss Foss, Mrs. Bradbury, Mrs. Cotton, Miss Hunneman, George E. Dwight, Emil Mahr and H. Heberlein. Accompanists were: Mrs. Emelie Grant Wilkinson, Miss M. H. Russell and Miss Train.

Mr. and Mrs. Frank Lynes gave a musical lecture on "Women in Music," at the residence of Mrs. E. D. Mellen, Cambridge, last Wednesday afternoon. Mrs. Lynes sang songs by Margaret Lang, Liza Lehmann, Mrs. Beach and Helen Hood. Mr. Lynes played compositions by Clara Rogers and Chaminade.

Mrs. Helen Winslow Potter, soprano, is to sing at Bangor, Me., Monday night.

Frederic Bancroft gave a musical lecture, "Songs and Song Writers," at the "gentleman's night" of the Reading Woman's Club last Friday.

At the New England Wheaton Seminary Club, next Saturday, the Fletcher music method will be presented by Miss Caroline M. Southard.

Willis Clark will have the choir at the Franklin Street Congregational Church, of Somerville, under his charge for the coming year.

A series of entertainments will begin on Tuesday night at the First Free Baptist Church, Roxbury, at which the Tremont Quartet and the Svendsen Trio will appear. The personnel of the quartet is: Geo. R. C. Deane, C. W. Swaine, Wm. W. Walker and Frederic L. Martin. The trio is composed of Misses Marie Nichols, Annie L. Tolman and Louise Emelie Waitt.

Francis Rogers and Mrs. Waldo-Richards will give a recital at Steinert Hall Tuesday afternoon, February 13.

The "Ameer," Victor Herbert's new comic opera, will come to the Tremont Theatre next week.

Sousa and his band will appear at the Boston Theatre Sunday afternoon and night, February 11. The soloists will be Miss Blanche Duffield and Miss Bertha Bucklin, who are to go on tour with this noted organization.

Charles McLaughlin, who has quite a large class of violin and piano pupils in Brockton, as well as in Boston, has a bright violin pupil in Frank S. Morton, of that city. At a recent musicale at the home of Mr. and Mrs. F. E. White young Morton played, and elicited not only admiration and applause, but fine press notices as well.

Miss Agnes Janson, who is visiting Miss Trinder at the Westminster, sang on Wednesday with the Boston Symphony at Providence. Miss Janson is a contralto and is said to be a fine one.

Mrs. Juliet Corden Pond, a singer who is said to be charming, has returned to Boston from New York, where she has been coaching with Isidore Luckstone, to whom more than one singer owes enormous success. Mrs. Pond has but recently returned from Europe, and is said to be as charming a singer as she is a beautiful woman.

Max Heinrich and his talented daughter, Miss Julia, will give a song recital in Steinert Hall February 9.

Miss Laura Webster, teacher of 'cello and 'cellist of the Eichberg Siring Quartet, is having a busy season. She has a beautiful studio in the Pierce Building.

Eugene Caton is a recent arrival in Boston, and at his studio, in Steinert Hall, is giving vocal lessons. Mr. Caton came to Boston from Pittsburg, and assumes much of the work done by Karl Brennerman, whose work in New York prevents his visits to Boston.

The musical department of Wellesley College, under Mary A. Stowell, is growing with rapid strides, both her time and that of Emilie Josephine Hurd, her able assistant, being crowded with new students. Miss Emma Horsford, who has charge of the vocal instruction, has more than twice as many pupils as last year. Miss Jennie Preston Daniell has formed a class of violin pupils and has a number of earnest workers.

Aagot Lunde, the charming contralto, will appear with the Kneisel Quartet at Wellesley College Monday night.

Mrs. Beach will play with the Kneisel Quartet at Cambridge February 13.

Miss Suza Doane will play the Chopin F minor Concerto with the Boston Symphony at Cambridge on Thursday evening.

George Grossmith will give his lectures in Association Hall Wednesday evening, Thursday afternoon, Friday evening and Saturday afternoon. Among his subjects will be the "Paderewski Craze" and "Is Music a Failure?" His management is with L. H. Mudgett.

De Pachmann's piano recital is already being talked of with much enthusiasm, and there is little doubt that a large house will greet this artist upon the afternoon of February 23. This is also under Mudgett's management.

The announcement of soloists to appear at the coming production of Händel's "Judas Maccabæus," by the Handel and Haydn Society, was given last week in this column. The date of performance will be Sunday evening, February 25.

Sunday evening, April 15, this society will give the fifty-first performance of "Elijah," with soloists as follows: Madame Galski, Mme. Marian Van Duyn, Evan Williams and Gwilym Miles.

It is rumored that Katherine Bloodgood will give a song recital in Boston.

EMILIE FRANCES BAUER.

Littlehales' Success.

Of Miss Littlehales' appearance at the Institute recital with Juch and Witherspoon, the Brooklyn Eagle said:

As to Miss Littlehales' selections for the 'cello, it was surely enough variety to have a piano and 'cello duet with Isidore Luckstone, by Mendelssohn, op. 17; a Slav Caprice, by Scharwenka; "Air Pathetic," by F. Stevenson; a Romance, op. 35, by Edward MacDowell, of Manhattan, and a Montenegro Dance, by Mattioli. The concert was all too short, and Miss Littlehales might have played some more pieces, with her finished technique and graceful style, and yet allowed the audience to go at 10:30 o'clock, half an hour later than they were dismissed. These Institute concerts might be made twenty minutes longer and yet hurt the voices or fiddles of no one.

Miss Littlehales and Mr. Luckstone interpreted Mendelssohn with considerable skill; but it was in the miscellaneous pieces that their talents were most apparent. The "Caprice Slave," Scharwenka; "Air Pathetic," Stevenson; Romance, op. 35, MacDowell, and "Danse Montagnarde," Mattioli, was each, in its line, a little treasure of touch and tone.—Brooklyn Standard Union.

Ida Branth's Success.

This young violinist recently returned from a Western tour, when she went as far West as Milwaukee, and since then has played at the Little Mothers' concert, at Sherry's, when she was most successful; at a Newark concert, at a private recital on West Seventy-third street, and other places. One of the many flattering Milwaukee notices is as follows:

Of the soloists Miss Branth may claim precedence as a new comer, who was heard with much satisfaction in compositions which call for pretty much everything on the part of the player, and a large tone of singing character in the Wilhelmj Romance. He played in this country thirty years ago, and made a great impression on account of the immense tone produced. Miss Branth played the Romance with mechanical ability and artistic feeling—plain and simple in her attitude, yet full of sentiment and fervor. In the Wieniawski Polonaise in D she also demonstrated her ability for brilliant playing, and the audience responded with liberal applause.—Milwaukee Sentinel.

Francis Carrier's Success.

The young Brooklyn baritone has been South with Kronold and Dunkley, and made much impression, as is evident from the following:

Mr. Carrier has a rich, finely trained baritone voice, under perfect control. No more pleasing baritone has been heard in our city.—Asheville Gazette, January 10, 1900.

The Kronold-Carrier Concert Company presented a program of classical gems to a delighted audience. Francis Carrier has a fine baritone voice, which carried the audience into enthusiastic applause.—Asheville Daily Citizen, January 10, 1900.



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THE OPERA.

THE "Nozze di Figaro" was given on Monday to a somewhat sparse and decidedly bored audience, which, however, is scarcely to be blamed for its lack of enthusiasm, for even the splendid acting and singing of Sembrich could not galvanize the rest of the cast into life.

Mozart's music never did conquer for itself a permanent place in the affections of New York, and such performances as this last will certainly not increase its popularity. "The Marriage of Figaro" had none of the requisite sparkle of champagne, but rather, "like a wounded snake, dragged its slow length along." Applause was neither frequent nor spontaneous, though, of course, the audience knows that, for the sake of its own reputation, it can just as little afford to let "Voi che Sapete" and "Dove Sono" pass without a repetition as it could to encore the gallant fight put up by Falner. Not even the vocal torture inflicted by Zélie de Lussan and Eames in those famous arias could work a breach in this custom; but it was highly diverting to see those ladies calmly appropriating to themselves the traditional tribute to the compositions.

The performance, as a whole, was on a par with the customary Metropolitan version of an opera; it was garbled and shockingly mutilated. Poor Barbarina, the enfant terrible, was effectually silenced, suppressed and reduced to a walking part. The actors scrambled through the recitatives with most marvelous and ludicrous celerity, omitting most of them altogether. In one act the chorus did not leave the stage, as directed in the score, and consequently there was a gaping crowd of noodles impertinently taking note of scandalous high life above stairs till the fall of the curtain. In minor matters, of course, there was the normal crop of delinquencies. There was a convenient curtain to hide Cherubino in the chair, instead of throwing over him the Countess' robe that the maid should be carrying.

The burly Count's pretense of hiding behind the said chair was farcically inadequate. Then when his wife refused to give up the key and he compelled her to accompany him to fetch a crowbar to force the door of the cabinet, it did not improve matters to see him return without the implement. At that moment, moreover, the Countess did not cast herself sobbing upon the sofa (the castle of Aguas Frescas was somewhat scantily furnished and did not possess one); indeed, the Countess kept her emotions under miraculous control, considering that her reputation was at stake. Again, after the duet between Susanna and the Count, a stranger to the work would have been greatly mystified on this occasion, for there was nothing whatever to account for his suddenly breathing forth threatenings and slaughter. The wedding was single instead of double, and while it was proceeding the by-play that afterward aroused Figaro's suspicions was omitted. It is hardly worth while to multiply strictures into the last act, though it may be suggested that when cutting is desirable to the managers it would be as well to use a knife instead of an axe; when the scene begins with Susanna's "Deh Vieni," we may reasonably anticipate a general massacre of what remains.

Edouard de Reszké was not altogether satisfactory as the volatile, unprincipled Count Almaviva. On the whole, he was somewhat heavy, but he shared with Sembrich a well deserved encore of the duet "Crudel! perché finora."

Eames did her best to destroy all our sympathy with the trouble of the Countess. She was totally devoid of dignity and distinction, and was so inartistic as to encourage the page's presumption in a way that would have justified the Count's suspicions. Perhaps some allowance should be made for this performer, for she has had to work very hard this season, and having to undertake so many parts for which she is unfit and which, therefore, entail arduous preparation, must be very trying. No wonder she looks pale and tired! She was so unattractive that the straying of the Count's affections to Sembrich's charming Susanna was plainly accounted for. In the duet "Sull' aria," which was encored, Eames seemed to be trying to reproduce Sembrich's method and tone. The result was quite a harmonious blend of the two voices, and showed that in good company and with able tuition she might yet learn to sing.

Zélie de Lussan's Cherubino was probably the worst that has been seen here. Her conception of the part came very close upon buffoonery; she sang like a candidate for admission to a conservatory. So inartistic was her acting that the page's attitude toward the Count was one of open insolence, and her idea of humor was to display as much stocking as possible when wearing a woman's skirt.

Campanari's Figaro in the Mozart work is not as happy as his Figaro in "The Barber." He acted the part better than he sang it, but so much of the story was cut that it is hardly fair to hold him to blame for missing moments when the links leading up to them were broken.

Pini-Corsi was permitted slender opportunities as Dr. Bartolo; Bauermeister played Marcellina; Dufliche, Antonio; Vanni, Basilio, and Maestri, Don Curzio. Mancinelli conducted with sympathy.

On Wednesday "Die Walküre" was performed with

Ternina as Brünnhilde, Dippel as Siegmund, Mühlmann as Wotan, Galski as Sieglinde, Schumann-Heink as Fricka and Pringle as Hunding.

On Friday "Die Meistersinger" was repeated for the second time this season. Galski sang Eva; Schumann-Heink, Magdalena; Van Rooy, Hans Sachs; Dippel, Walter; Bertram, Pogner, and Breuer, David.

The Saturday matinee was devoted to "Aida," in which Nordica sang the title role; Alvarez was Radames; Mantelli, Amneris; Plançon, Ramfis, and Scotti, Amnasro.

"The Flying Dutchman" was selected for the popular Saturday night's entertainment, with Galski as Senta; Bertram as the Dutchman; Dippel, Erik; Schumann-Heink, Mary, and Pringle, Daland.

Hastings' "To a Rose."

FRANK SEYMOUR HASTINGS' songs are making a world-wide reputation for him, and it is now seldom, indeed, that one does not find a song, or several songs of his, on the leading artists' programs.

In the last National Edition of this paper we reproduced the first page of his best known song, "My Love Is Like a Red, Red Rose," in reduced fac-simile, and we



now present a similar page from his newer rose song, namely, "To a Rose," dedicated to Mrs. Katherine Fisk.

Mrs. Fisk sang it in her Norwalk, Conn., recital, and often includes it in her concert appearances, and the composer relates that recently on attending a concert in Indianapolis he heard it sung there, and with flattering success. The writer has seen it on many programs, both South, in the East and West.

One of the reasons of the success of Hastings' songs is that he is most particular as to the text, never "grinding out" his music, but, on the contrary, always waiting for the poem to strike his liking. Hundreds of texts are sent him, with appeals on the part of the poets, to "please set this to music," but that is not the way Hastings does this. Unless a text appeals directly to his poetical fancy, has intrinsic worth, he never handles it. Some of the songs have texts by the Rev. Dr. Henry Van Dyke, formerly of the Brick Presbyterian Church, and these are all most delightful. "To a Rose" is by John B. Tabb and runs as follows:

Thou hast not toiled, sweet rose,
Yet needed rest;
Softly thy petals close
Upon thy breast,
Like folded hands of labor long oppressed.

Naught knowest thou of sin,
Yet tears are thine;
Baptismal drops within thy chalice shine
At morning's birth—
At evening's sad decline.

Alas! one day hath told
The tale to thee.
Thy tender leaves unfold
Life's mystery!
Its shadow falls alike on thee and me.

Here is a poem of delicate fancy, and small wonder it appealed to Hastings and resulted in his beautiful song.

It is for soprano, in F, ranging from C below the line to the F on the upper line; or may be had for mezzo soprano, in D, when the compass is low A to high D.

Like all of Hastings' songs, the typographical style is handsome, with never an error, and with tasteful title page, the design by Edward B. Edwards.

Miss Roberts' Musicales.

Miss Roberts announces two musicales at her home in El mira, N. Y., at which she will be assisted by her advanced pupils.

Music in Baltimore.

BALTIMORE, February 4, 1900.

A LARGE audience greeted Miss Clara Ascherfeld at her concert at Lehmann's Hall, Tuesday evening. The popular pianist was most ably assisted by Mrs. Emma Porter Makinson, soprano, of Pittsburg, and Baltimore's well-known violinist, Natorp Blumenfeld.

The concert opened with Grieg's Sonata No. 1, in F major, for violin and piano. This beautiful composition was given an exceedingly fine performance, both as to conception and rendition.

Mrs. Makinson's success with her audience was unequivocal. She has a voice of good quality and is a skillful singer. Though exception might be taken to the delivery of her head voice, she is, on the whole, a delightful artist. She sang, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," Massenet's "Elegie," Max Stange's "Die Bekerte," and Maude V. White's "The Throstle." She was ably accompanied by Charles Rabold. Miss Ascherfeld played Bach's Organ Prelude and Fugue in D major, transcribed by d'Albert; Mozart's Fantasia in C minor, three preludes and "Chant Polonais" (transcription by Liszt) of Chopin, and the Schubert-Tausig "Military March."

This exacting and varied program was excellently rendered, for Miss Ascherfeld has many endowments. She possesses a good technic, a musical temperament and much taste.

Though an admirable violinist when first heard here, Natorp Blumenfeld has since broadened wonderfully in his art. He has a brilliant, warm tone, a good technic and a well-nigh flawless intonation. His interpretations are the result of a well-balanced combination of scholarship and temperament. He played "By the Sea" of Schubert-Wilhelmj, Aria on the G string of Bach, and Wieniawski's "Romance et Rondo Élégant."

Miss Ascherfeld is not an ideal accompanist. As is the case with most pianists, she does not succeed in keeping under her own conception of the composition, and therefore her accompaniments are not sufficiently subservient to the soloist's performance.

Several hundred people standing, in addition to the enormous throng which filled every seat in Music Hall, heard Sousa and his band Thursday evening.

The soloists of the concert were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, trombonist.

Miss Duffield's voice is a pure lyric soprano, which she uses with much skill. She is a charming singer.

Miss Bucklin, the violinist, is an accomplished artist. She has a beautiful tone, a flawless intonation and an impeccable style. Mr. Pryor's excellent work always delights his audiences.

The soloists at the Peabody recital Friday afternoon were John Adam Hugo, pianist, and Charles Rabold, baritone, both of whom are members of the faculty of the institution.

The program of the recital follows:

Prelude and Fugue in F minor.....	Mendelssohn-Bartholdy
Piano Sonata in C minor.....	Beethoven
Aria from Rodelinda.....	Händel
Um Mitternacht.....	Franz
Ich Lieb Eine Blume.....	Franz
Widmung.....	Franz
Ständchen.....	Franz
Rastlose Liebe.....	Franz
Melodie in G flat major.....	Paderewski
Etude in C minor.....	Chopin
Ballade in G minor.....	Chopin
Wie Bist Du Meine Königin.....	Brahms
(Four Gypsy songs.)	
Long Ago.....	MacDowell
Thy Beaming Eyes.....	MacDowell
A Song of Thanksgiving.....	Allitt
Octave Study.....	Hugo
March from Tannhäuser.....	Wagner-Liszt

Mr. Hugo's playing has advanced decidedly since last

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year. His best work was in the Beethoven Sonata, the slow movement of which was most beautifully played.

Mr. Rabold's voice, though not large, is of a rich, mellow quality. He sings with much artistic taste, all of his work evincing a musicianship of a high order. Miss Ascherfeld was the accompanist.

The Strakosch Opera Company gave last week a delightful performance of Gilbert and Sullivan's "Mikado." Good work was done by all the old members of the company.

That the company is about to leave Baltimore is to be much regretted, for we have never before had the opportunity of hearing opera so well given at reasonable prices.

Another Baltimorean made a successful appearance with the company, of whom the Baltimore Sun says:

The Micaela of the cast last night was Miss Doris Goodwin, who sang for the first time on any stage. At very short notice the young singer agreed to take the part, and did remarkably well. She is a pupil of Miss Carrie Rosenheim, of this city, and showed the results of good teaching. Her voice is admirably placed and she sang with taste, in spite of the embarrassment of a debut.

There has also been a valuable addition to the tenors in the person of William Stephens. He has a beautiful voice and possesses, for a tenor, two very rare gifts; he is an excellent actor and he sings invariably in tune.

Of the work of other members of the company, particular mention should be made of Clara Lane's Santuzza, which is nothing short of a thrilling performance, and Amelia Field's Azucena, which is a triumph, vocally and histrionically.

J. K. Murray's work is always admirable, particularly his Escamillo. The chorus and orchestra have been superlatively good in the able hands of Director Tressi.

The Oratorio Society, Joseph Pache, director, will give, at Music Hall, on Thursday, February 8, Handel's oratorio, "Israel in Egypt." The chorus of more than four hundred voices has been indefatigably rehearsed with splendid results. There will be a large orchestra, and the following soloists: Miss Sara Anderson, soprano; Miss Josephine Jacoby, contralto, and Evan Williams, tenor. The duet for basses will be sung by eight local singers, four on each part.

Wilberforce G. Owst, the well-known composer and critic, has written another excellent song. It is entitled, "So Long Ago," and is dedicated to Mrs. Clifton Davis.

Edwin L. Turnbull has added another opus to an already valuable list. It is a song for mezzo-soprano, a setting of the well-known poem beginning, "The Night Has a Thousand Eyes."

Victor Herbert's "Singing Girl" is a melodious, charming little opera. The Alice Nielsen Company gave it a worthy performance, too, at the Academy of Music last week. Alice Nielsen has a lovely voice, sings well, and is altogether irresistible. All the others in the cast do admirable work, particularly Eugene Cowles, whose voice and stage presence are superb. The chorus is good and the opera is splendidly staged.

Miles Farrow will give an organ recital on Monday afternoon at old St. Paul's church. He will be assisted by Master Charles Evans, soprano. EUTERPE.

New York State Music Teachers' Musicales.

So large was the crush at the first of these gatherings at the Mills Building, 48 West Twenty-ninth street, last Friday evening, that it is evident that larger quarters will hereafter have to be obtained. The program committee—Miss Kate Stella Burr and W. O. Wolfe—had obtained the promised services of several well-known artists, but two turned up missing; nevertheless, a musical program of interesting features was gone through, Mrs. Elizabeth Northrop singing some little-known songs in most charming manner, and Willis Bacheller singing Allitsen's "Song of Thanksgiving" with rousing and effective climax. Frank Herbert Tubbs gave an outline of the program to be expected at the coming Saratoga meeting, and showed the evident painstaking care being expended on this important feature. Miss Burr and Mr. Riesberg were the accompanists of the evening, and after the music a pleasant social hour was had, in which a Rhine wine punch conspicuously figured.

The next musicale will probably occur February 23, Friday evening, in Harlem.

\$25 Prizes for State Teachers.

Mrs. George Tracy Rogers, of Binghamton, a personal friend of Secretary-Treasurer Riesberg of the State Association, has again offered the sum of \$25 in cash to the three vice-presidents obtaining the largest number of members. Last year similar prizes were won by Kate Stella Burr, New York; Mrs. Kate Skinner, Albany, and Miss Adela Van Gumster, Ilion.

William Pruette.

NEW YORKERS who have the intelligence to appreciate the noble aims and patriotism of the managers of the Castle Square Opera Company were especially gratified when the managers engaged the services of William Pruette, one of the best baritone singers on the operatic stage to-day. Mr. Pruette made his first appearance with the company now singing at the American Theatre on the first night of the production of "A Basso Porto" ("At the Lower Harbor") in the heavy role of Cicilio. Mr. Pruette scored a triumph. He sang the beautiful music of Spinelli with ease and with a voice of most delightful quality. His acting was remarkable for its dramatic vigor and breadth. Being a man of handsome physique, he proved very fascinating, although cast in the thankless role of a villain of the lower Neapolitan class.

Mr. Pruette gave an illustration of his versatility when he appeared a week later in the performance of "The



WILLIAM PRUETTE
As Cicilio in "A Basso Porto."

Chimes of Normandy," in the romantic part of Henri, Marquis of Cornville. This role he invested with the humor of a born comedian, and, of course, at each performance, his singing was a pleasing feature.

During the sixteen years of his stage career, Mr. Pruette has impersonated about one hundred different roles. As his voice is one of wide range, he has, in an emergency, taken the place of the tenor. It was while he was a member of Emma Abbott's company that he sang Pollione in "Norma" in place of the tenor, who was seized with sudden illness. Some of the readers who recall Emma Abbott's death at Salt Lake City, will remember reading that she breathed her last in Mr. Pruette's arms. The baritone was admitted into the sick room of the prima donna at a critical moment, and as he was about to render assistance in making the position of the dying woman more comfortable, she expired. To this day Mr. Pruette continues to pay tribute to the art and womanhood of Emma Abbott.

Mr. Pruette made his first appearance in opera in the role of Paris in "Romeo and Juliet," with the Mapleson Company, when Adelina Patti was the leading prima donna. This was in the season of 1883-1884. Since then, as the writer has previously stated, he has sung about one hundred different roles. For instance, in "Fra Diavola" he has taken five of the male parts, and in "The Rose of Castile" he has taken three of the male parts. When "Cavalleria Rusticana" was presented in New York for the first time at the Casino, Mr. Pruette created the role of Alfio. He also created the role in this country of Vulcan in "Philemon and Baucis," and, as some readers of THE COURIER may recall, Mr. Pruette was the original impersonator of "Rob Roy" when the opera was first presented by the Whitney Company.

All young Americans ambitious to sing in opera should know that Mr. Pruette received his entire education in this country. He was trained for the operatic stage by Ettore Barilli, the half-brother of Adelina Patti, and, speaking of this to the writer, Mr. Pruette said:

"Yes, it was Barilli who taught me to sing and act, and it was his wife, Madame Barilli, who taught me Italian and French. A few years before Barilli's death, Patti acknowledged that it was her half-brother who grounded her in the rudiments and not Strakosch, as is generally supposed."

On his mother's side, Mr. Pruette is a descendant of

Robert Burns, although his family are all Americans for several generations. His mother is a Daughter of the Revolution and was a leader in the District of Columbia, where her son William was born. Speaking of the peculiar political conditions of his birthplace, Mr. Pruette laughingly remarked:

"I am an American to the core, but I never voted, and I never can unless I get a permanent residence in one of the States. My people moved from New England to the District of Columbia, and, as I was born there, I concluded it best to remain loyal to the place of my birth, but, being a man and an American, I should like to vote. Perhaps I will some time."

Mr. Pruette is a happy husband and father. He has two bright little boys, one aged nine and the other just five.

Charles W. Clark.

Without doubt the work of this surpassingly good baritone is unexcelled this season. Charles W. Clark has been giving some fine recitals recently, and of the class which should be heard in all those clubs where music of a high order is required.

Especially from the educational standpoint are they of much value. Mr. Clark's method of singing, as well as his extensive and unusual repertory, being of the highest art.

The following appeared in the December number of *Musical World* with regard to Mr. Clark and his recitals:

Two remarkable song recitals were given in University Hall, in the Studebaker Building, October 17, by Charles W. Clark, the program consisting of two parts. In the first part, the entire fourteen "Swan Songs" by Schubert, all sung in German. These were well delivered, both vocally and as regards the text. The singing of Mr. Clark was notable not alone for his legitimate vocal effort, but also for what is very rare in singers, a good rhythmic quality, with very few exceptions.

The singing on this occasion suffered from two defects, if the word defect is not too strong. In the first place, being sung in German, no matter how well, the relation of the music to the text was unobservable by that part of the audience not familiar with the German language. In the second place, most of the songs were transposed and sung in lower keys than written, a process which, while universally practiced, changes the character of the songs very much. Schubert wrote apparently with an idea of absolute pitch. The songs were placed in the key where, in his opinion, the melody and the accompaniment best corresponded to the poem. When we transpose one of these pieces of music a major third lower we have an entirely different range of pitch, and the aesthetic effect upon the ear is materially changed. Therefore, the "Swan Songs" of Schubert, when sung in transposed versions, do not absolutely represent those songs as Schubert conceived them. Nevertheless, the transposition process has to be allowed when an artist with a baritone voice desires to give an entire program of these songs, many of which were written for tenor or high baritone, and since we get very little Schubert nowadays our best way is to be thankful for what we have. This recital is one which ought to appeal to musical clubs and societies, since there are in this country at the present time only two or three singers who are capable of doing this class of work so capable as Mr. Clark performed it on this occasion.

The second part of the program was made up of English songs, among them that charming little pastoral, Mr. Kipling's "Hanging of Danny Deever." I would suggest that an extremely graphic and thrilling effect might be made with this song if, besides singing and playing Mr. Damrosch's music, it could be illustrated with living pictures upon the screen. There would then be a first-class thrill of highly melo-dramatic potency. Meanwhile hearers who are not fond of hanging scenes might well stay away.

I note there is a curious difference in effect in this song as sung by Mr. Bispham and Mr. Clark. When Mr. Bispham sings it we have in it all its horrid suggestiveness, but Mr. Bispham's voice is so fine and gentlemanly, so peculiarly drawing room-like in its tone, that the story seems removed some distance from you. It is like a well-groomed gentleman in evening clothes telling only a few things about a railroad accident which he had just escaped a year or two ago; time and the present surroundings mitigate the horrors. Mr. Clark's voice, however, is singularly good from a dramatic point of view, and he sings as if he might have assisted at the hanging on his own account. He brings it altogether too near. I do not know whether Mr. Clark should regard this as complimentary or the reverse. I merely mention it as the difference in effect.—W. S. B. Matthews in *Musical World*, December.

WANTED—For September, music teachers and directors. Have filled vacancies in nineteen States. Operate in every State. H. N. Robertson, Proprietor Teachers' Agency, Equitable Building, Memphis, Tenn.

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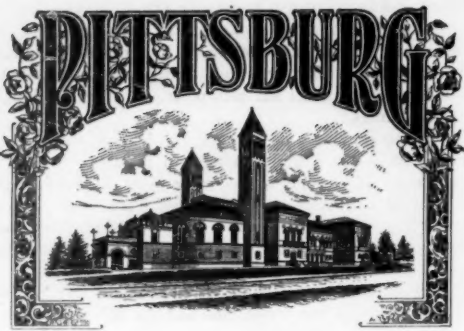
Sixteenth Semi-Annual Tour.

FEBRUARY—Thursday, 8, Providence, R. I. Friday, 9, Holyoke, Mass. Friday, 9, Springfield, Mass. Saturday, 10, Worcester, Mass. Sunday, 11, Boston, Mass. Monday, 12, Pittsfield, Mass. Monday, 12, Troy, N. Y. Tuesday, 13, Gloversville, N. Y. Tuesday, 13, Utica, N. Y. Wednesday, 14, Cortland, N. Y. Wednesday, 14, Syracuse, N. Y.

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European Tour, April to October, 1900.





PITTSBURGH, February 3, 1900.

MISS ETTA C. KEIL, the charming soprano, whose home is in this city, has been the prime figure of interest among the local talent this week. On Monday evening she made her first appearance as soloist with the Pittsburgh Orchestra, singing at the concert in Carnegie Hall, Allegheny, in the following program:

Overture, Egmont.....Beethoven
Two parts of Symphony Lenore.....Raff
Recit. and Aria, Adieu Foret, from Jeanne d'Arc.....Tchaikowsky
Miss Keil.
Symphonic Poem, Danse Macabre.....Saint-Saëns
Suite, Les Erinnyes.....Massenet
Divertissement.
La Troyenne regrettant sa patrie.
Oboe solo by Mr. Laurendeau.
Scene Religieuse.
Cello solo by L. Heine.
Songs—
Serenade.....Tirindelli
The Silver Ring.....Chaminade
A Toi.....Bemberg
Miss Keil.

Ballet Suite, Casse Noisette.....Tchaikowsky
Danse des Mirlitons.
Danse Arabe.
Danse Chinoise.
Huldigung's Marsch.....Wagner

The aria from "Jeanne d'Arc" won enthusiastic approbation, and as an encore Miss Keil sang one of Nevin's melodies in a most pleasing style. Her songs by Tirindelli, Chaminade and Bemberg were also warmly applauded, and once again the fair singer was forced to respond to the demands for an encore. This time she treated the audience to a surprise by singing from manuscript a dainty air, which was as short as it was sweet.

On Tuesday evening Miss Keil again sang with the orchestra at its benefit concert in Carnegie Hall, Pittsburgh, meeting with like success.

Miss Keil is a singer of more ability than the greater portion of our people are aware. We are, as a rule, too prone to look to the visiting artists alone for intelligent renditions of high class music, forgetting that we have here among us a small army of progressive musicians, each conscientiously working out his or her salvation, and that from among this number there are bound to be some who will one day broaden their field of work, and win recognition from the musical world. We will all then be very proud to own the finished product as a native of Pittsburgh. Why not give them the credit now when they deserve it, and while they need it, to encourage them in their work and to incite them to greater effort? Miss Keil is one of these coming singers. We predict for her a great future. She has a good voice, and possesses all the qualities requisite to success.

Victor Herbert, composer! When a man comes along and criticises the way one is doing a thing, it is often only necessary to retort, "Do it yourself!" That usually stumps the fault finder. Not so in the case of Mr. Herbert. If a man comes to Mr. Herbert and says, "Here, you're not doing that right! you don't know anything about interpreting good music," Mr. Herbert can point with pride to his long list of compositions, topped off with Opus No. 31, and silence the objector with proof positive that he not only does know something about music, but that he knows how to make it himself! That Mr. Herbert's new suite for orchestra, entitled "Episodes Amoureuses," which has just been completed, and heard for the first time in public last night, is the work of an intelligent, thoroughly trained musician, having a clear comprehension of the requirements of orchestration and a soulful capacity for the elements of production, cannot be denied. The composition has most fittingly been dedicated to the members of the orchestra, and it will be played again at the orchestra concert in Allegheny next Thursday evening.

Miss Leonora Jackson is another example of the productivity of the American people. It is useless to again refer to her attainments as a violinist. Her tour through this country thus far, and for that matter through the greater part of Europe as well, before she turned her face homeward, has been one unbroken succession of triumphs.

The thirteenth evening concert of the orchestra season comprised the following program:

Symphonic Prologue to Shakespeare's Othello.....Arnold Krug
Concerto for violin and orchestra, No. 1, in G minor.....Bruch
Miss Jackson.
Suite for orchestra, op. 31, Episodes amoureuses.....Herbert
Visions.
Aubade.
Triomphe d'amour.
Fête Nuptiale.

(New—first performance.)

For violin and orchestra—
Canzonetta.....Tchaikowsky
Hungarian Airs.....Ernst
Miss Jackson.

Valse Caprice.....Rubinstein
Orchestration by Muller-Berghaus.

Probably no concert of the season has or will equal in interest that of last night. The appearance of the young violinist, Miss Jackson, and the announcement of the first performance of Mr. Herbert's new suite, combined to bring out the people, and a good-sized audience was in attendance. A number of music writers came from different parts of the country in order to be present at the "first night" of the new suite. They one and all spoke highly of the production and its composer, as also of the very satisfactory rendition of it by the orchestra. To add to the interest of the occasion, Mr. Herbert had just passed another milestone on his way, and the good will incident to the birthday celebration was felt throughout a large circle of admiring friends.

On Thursday evening, February 8, the Pittsburgh Orchestra will give its second concert in the Allegheny Carnegie Hall. Paul Henneberg, flute, will be the soloist, and the program is as follows:

Overture, Roman Carnival.....Berlioz
Andante from Fifth Symphony.....Beethoven
Suite for Orchestra, op. 31.....Herbert
Cosaque et petite Russe, from Bal Costume.....Rubinstein
Toreadore et Andalouse, from Bal Costume.....Rubinstein
Flute solo, Fantaisie Caractéristique.....Andersen
Mr. Henneberg.

Träumerei.....Schumann
Waltz, from Serenade.....Volkman
Hungarian Rhapsodie, No. 2.....Liszt

On Monday and Tuesday evenings of next week the Pittsburgh Orchestra will give concerts in Johnstown and Uniontown with Miss Mary Hallock, pianist, as soloist. In each place the orchestra is invited by representative citizens and guarantees have been secured. It is the first time Uniontown will have heard the orchestra, and so much interest attends the event that special trains have been arranged to run to Scottsdale and intermediate stations on the Pennsylvania Railroad after the concert. Mr. Herbert has arranged a delightful program for both places. Last year the orchestra gave one concert in Johnstown, and its reception there on Tuesday promises to be more enthusiastic than that of a year ago.

Frederic Archer has of late been accepting a few out-of-town engagements in order to vary the monotony of his home work, which has kept him so busily occupied since he was appointed official organist for the city of Pittsburgh. Mr. Archer has few equals in organ music, and it is always a treat to hear him play. On Tuesday evening last Mr. Archer played at the M. E. Church in Wilksburg, and on next Tuesday, February 6, Mr. Archer has consented to open the new organ in the Carnegie Library at Homestead.

The past week Mr. Archer made a short trip through the East, playing in New York on Wednesday, and in Philadelphia at the Drexel Institute on Thursday. Were it not for his duties at home, Mr. Archer would have no difficulty in filling up his time with engagements all over the country, but the many demands upon him here in connection with his church work and his recitals in Carnegie Hall leave him practically no opportunities to devote to himself or outside recitals. Let us not forget, when we are listening to the free organ recitals which we attend each week as a matter of course, and which we have come to look upon as of established habit, that Mr. Archer is one of the three greatest living organists; that the music we are hearing is that of a master, and that Pittsburgh is to be congratulated in possessing as a thus far permanent feature the services of an organist of such note.

This week's organ recitals in Carnegie Hall, Pittsburgh, comprise the following program:

ORGAN COMPOSITIONS.

Fantasia in D minor.....Alan Gray
Larghetto in A (Posthumous).....S. S. Wesley
Prelude and Fugue on the name Bach.....Bach
Lied (new).....G. M. Dethier
Toccata in G.....Dubois

TRANSCRIPTIONS BY FREDERIC ARCHER.

Theme and Variations, First Orchestral Suite.....Moszkowski
Finale, Third Symphony, op. 97.....Schumann
Andante, Quintet in A.....Mendelssohn
Danse des Bacchantes, Philemon et Baucis.....Gounod
Overture, Love's Triumph.....W. V. Wallace

Mark C. Baker is in the city and will sing at the Second Presbyterian Church to-morrow. He is director of music in the Ohio Wesleyan University, and his rich tenor voice will be remembered by many of his friends here.

H. K. Steiner, organist and choir director at Calvary Church, Allegheny, has arranged a fine musical program for the evening service to-morrow, which includes the following compositions by Joseph Rheinberger: The eighteenth organ Sonata, op. 88, and the unaccompanied quartets, "On High the Stars Now Are Shining" and "Jesus, the Very Thought is Sweet."

Pittsburg people who are musical and expect to be in New York during Lent will have an opportunity to attend "Five High Noon Subscription Recitals," announced by Victor Thrane to be given at Sherry's, on successive Tuesdays, from February 6 to March 6. Alexander Petschnikoff, Mark Hambourg, Leonora Jackson, Ella Ruegger, Frances Saville and others are announced as the soloists.

A recital by pupils of the school of music, Pennsylvania College for Women, was given in Dilworth Hall, on Thursday evening, under the direction of Joseph H. Gittings, Myron E. Barnes and Miss H. C. Fisher. The participants in the well-arranged program were Miss Dickey Miss Donaldson, Miss Scheibler, Miss Foster, Miss Hay, Miss Watt, Miss Miller, Miss Bell, Miss Padan, Miss Barker and Miss Riddle.

ARTHUR WELLS.

Harry J. Fellows, St. Louis.

This young tenor, who has taken up his residence in St. Louis, owing to an important engagement at one of the principal churches, has just returned from a wonderfully successful tour. Mr. Fellows was offered, but refused, the direction of the music at the Melbourne (Fla.) Chautauqua. A two weeks' recital tour is now being arranged in New York State for Mr. Fellows, Miss Lulu Kunkel and Miss Eleanor Stark.

Following are some press notices recently received:

VERMONT.

Mr. Fellows is a charming tenor. He sings with a style which shows experience, and takes a high C with perfect ease.—Montpelier Daily Journal.

MASSACHUSETTS.

Harry J. Fellows and Madame Bailey were the stars of the company.—North Adams Evening Transcript.

NEW YORK.

The nice things said of Harry J. Fellows on his tour shows a consensus of opinion as to his merits. Mr. Fellows is a great favorite with his audiences, and always receives an ovation.—New York Musical Courier.

Mr. Fellows made a handsome Frederick, and his interpolated song, "Come to Me," by Denza, was given with much fervor, and received a happy encore.—Brooklyn Daily Eagle.

Mr. Fellows, with his rich, sweet, powerful singing tenor voice, fresh and unworn and under perfect control, came very near carrying off the honors of the evening.—Rochester Democrat and Chronicle.

Mr. Fellows' individual work was of the highest order of merit, and has been highly complimented by people and press.—Buffalo Evening Times.

Harry J. Fellows seemed to grow in favor with each succeeding appearance. He was very pleasing in ballads, and was several times encored. His voice has great power and range.—Oneonta Daily Star.

Mr. Fellows has a tenor voice of exceptional purity and richness of tone, and his enunciation is excellent.—Olean Daily Times.

Mr. Fellows is an artist of unusual ability, and his solos were excellently given.—Hornellsville Daily Times.

PENNSYLVANIA.

Mr. Fellows is one of the finest tenor singers in the country. He was in excellent voice, the entire audience were in perfect sympathy with the singer, and the selection was the proper one to bring out the many beautiful qualities of Mr. Fellows' marvelous voice. When he finished he received an ovation.—Erie Daily Times.

Mr. Fellows is an artist of wide repute, and his numbers were all presented with a finished skill that evoked hearty applause from the immense audience present.—Bradford Daily Record.

Nevada and Blumenberg.

Mme. Nevada still continues to delight vast audiences wherever she appears. Her manager, Charles L. Young, is constantly being called upon to lengthen her stay in this country; but as Mme. Nevada's tour is now booked for several months to come, it is impossible to say whether he will prevail on the madame to remain here longer than May. Mme. Nevada appeared on January 30 in Portland, Ore., where she received many flattering notices. The following is a clipping from a Portland paper:

Nevada's first visit to Portland has resulted in her complete conquest of the music loving public. From the brilliant opening notes of the "Bell Song" that she threw at the audience with such naive, impetuous grace, to the plaintive, bird-like trills of the last encore, "The Mocking Bird," the ovation was uninterrupted. The audience that greeted her in the auditorium was a large one, composed of highly critical musicians, many of them professionals, who are well able to appreciate her work as that of one of the leading exponents before the world to-day. The enthusiastic reception given Nevada was extended also to those who assisted her on the program, and they merited it. Selden Pratt, pianist, showed himself possessed of a genuine artistic spirit and a technic that was equal to the demands made upon him.

Louis Blumenberg, the cellist, added very materially to the pleasure of the evening. Everything he gave was received with an unmistakable approval by the big audience, who were persistent in their encores. A delicate flavor of humor was imparted to much of his work, which gave a delightful variety to the program.—Portland Oregonian.

The Daily Press at Last.

Mr. Henderson "On the Opera" in the "Times" of Sunday, February 4.

THE unspeakable dullness of the musical season does not encourage comment on the current attractions at the places of musical entertainment. Novelities in the line of instrumental music are few and far between and those which are produced do not stimulate the thought of the commentator. Perforce one harks back to the opera and there he finds himself face to face with a condition of inartistic stagnation which is simply indescribable. The horrors of the star system are now in full force. All that one can discover to interest him at the Metropolitan Opera House is the comparison between this singer and that in the same part. You are cordially invited to hear Marguerite in the masterpiece of Gounod interpreted first by Madame Eames, then by Madame Calvé, and finally by Miss Suzanne Adams. You may settle for yourself which of these you prefer.

You shall also have the opportunity to compare the Mephistopheles of Edouard de Reszké with that of Pol Plançon and that of Lempiere Pringle. It is highly important to the progress of art that you should do so. Again you may compare the Faust of M. Alvarez with that of Mr. Dippel and the Valentine of Signor Campanari with those of Signor Scotti and M. Ocellier. The study of comparative opera singing is highly edifying. Meanwhile, the stage management of the Opera House continues to be erratic, and the chorus sings out of tune in that cheerless, old-fashioned manner which goes to prove that Italian art is so far ahead of German. All the German singers that have ever stood on the stage of the Metropolitan Opera House, if brought there at one time, would not sing in as many different keys as the chorus did a week ago in "Tannhäuser." And the worst of it is that under the present system there is no help for it. The chorus is simply worked to death and our opera here is butchered to make a Philadelphia holiday. These poor choristers are hustled over to Philadelphia and made to sing there on the nights when there is no opera here. Then they rush back to New York on a train which keeps them up all night, and sing here the next evening. And in the intervals they are expected to rehearse. It is doubtful whether the time for this can always be found, and that fact perhaps accounts for some of the ragged work done on the stage. Certain it is that there is a strong likelihood that the proposed production of "Il Flauto Magico" will have to be abandoned for want of time to rehearse the opera.

As for action, the chorus of the Metropolitan Opera House is seldom guilty of it. The veterans of the lot insist on standing still and watching the conductor, and they have been innocent of stage business all their lives. Why should they be forced to learn it now? Perish the thought! When the season began it seemed as if there were to be some improvements in these matters, but things speedily lapsed into their old way, and the writer of this department of the New York Times is firmly of the opinion that this is largely the result of the attempt to do too much work. Opera in two cities ninety miles apart—it is too much. But money is being made for the management, and the gentle folk who sit in the boxes are apparently satisfied. So all the common people who love art, but who have no social standing, are invited to hold their tongues, for, to voice the thought of the elect in better speech than theirs—

"Thy word

Is but the vain word of a common man.
Believe me, I do not believe thee, man,
I have a King's oath to the contrary."

Meanwhile the vulgar persons who go to the theatre at Eighth avenue and Forty-second street have had an opportunity to see what could be done in the way of producing an opera when there was a combination of care and industry in the preparations. The manner in which "A Basso Porto" was put on the stage at the American Theatre should have covered the Metropolitan Opera House with shame, if that institution were capable of escaping the influence of its own sordidness long enough to have so generous a feeling. "A Basso Porto," to be sure, was not worth the trouble, except in that it enabled the management of the Castle Square Opera Company to make an honorable record. The opera was not one that could ever be popular. The subject was too gruesome, the types of humanity too repulsive, the music too full of the horrors of the charnel house and the slums. Tragedy, to interest the public, must have some of the grim majesty of fate in it, and there must be a certain amount of human sympathy for the creatures who are hurried to the catastrophe. But no one could feel anything but satisfaction in the doom of the wicked in the recent opera, while the comparatively virtuous persons in the story were such poor specimens of humanity that they excited contempt rather than pity.

But it is hardly worth while to comment further on the opera. It is dead to New York, at least for the present.

It may come to life again at some future time. Personally I hope it will not. But it was admirably produced by the Castle Square Opera Company. I do not now refer to the acting and singing of the principals. These elements of the performance were neither better nor worse than they are at most of the presentations at the American Theatre. The scenic attire of the opera, the singing and acting of the chorus, and the general musical excellence of the presentation were the features which called for special praise. To be sure the chorus overacted, but how much better it was for it to do that than to do nothing, as the chorus at the more pretentious institution around the corner does. The stage pictures in "A Basso Porto" had life and a simulation of reality in them. The chorus people were dressed and made up to represent characters, not mere figures, and they moved about and gesticulated as if they had a living interest in the incidents of the drama. Indeed there were some tableaux quite as effective as the best inventions of Julian Mitchell. I do not know who was responsible for them, but I hope that he will not soon grow weary of such responsibility.

Work of this kind cannot be expected in a house given over to the star system. The whole atmosphere of the Metropolitan is opposed to it. No matter what a stage manager may desire to do (supposing for the sake of argument that he has ideas), he must abandon it all if it interferes in any way with the plans of the tenor and the prima donna. Nothing must be permitted to disturb them. But what is worse is the fact that when the same old operas are done year after year, there is no chance to make radical changes. The principal singers all object to them, because they must change their traditional or routine stage business to meet the requirements of the new arrangements. And as the star singers are not under the command of anyone, not even the manager, they cannot be compelled to fall in with the new ideas, and so good-bye to the ideas.

Year after year the public (that is, the operatic public, which is a thing apart from the musical public) goes to the Metropolitan Opera House to hear "Faust," "Romeo et Juliette," "Lohengrin," and the others sung in the same way by the same people and with the same utterly bad stage management and choral singing, without any attempt at all to give dramatic verisimilitude to the surroundings of the sacred voices. And what is to happen when the sacred voices are no more? That is a question which the operatic public will have to answer for itself.

Gladly indeed does the weary commentator on things musical turn to the concert halls for inspiration for his thought. Better one poor violin and piano sonata by Gabriel Fauré, which has not been heard before, than the twelfth performance of an operatic masterpiece. Better fifty minutes of novelty than a cycle of Wagner. And yet the cycle of Wagner and the antique gems of Mozart are the only things that give the commentator food for comment when he goes to the Metropolitan. For he grows weary of praising even the greatest artists for doing what they always do, and of censuring the stage managements for not doing what it never does.

From New York "Herald," February 6—(Editorial.)

CAUSE OF APATHY AT THE OPERA.

General comment is excited by the apathy of the audiences at the Metropolitan opera performances this year, broken by one notable example.

In the case of three operas the reason is not hard to find. It is due to the overdressing and underacting of their parts by favorite prime donne, who have developed a "beauty" rivalry, and in their anxiety to appear very lovely and exquisitely clothed, obtrude their personalities to the destruction of the illusion. A slave more gorgeously attired than her queen mistress, a cigarette girl out-rivalling the Queen of Sheba in glittering array, and a peasant in pitiful straits coquettishly anxious about her coiffure, are false notes which jar upon a sensitive, artistic audience.

The notable exception, when the house rose to the singer and shouted bravos of delight, was on a Saturday night. The singer's voice was almost overweighed by the music of his part, but so vital was his presentment of a soul-racked man, whose furious passion ends in a murderous climax, to be succeeded by the awful calm of despair, that it is no wonder the house went wild over him, while refusing the same homage to a favorite prima donna who was visibly concerned with her appearance in the succeeding opera for an inert performance of a distraught, betrayed peasant.

Comic Opera by Columbia Students.

During the week beginning February 19 the Columbia University Musical Society will present, at the Carnegie Lyceum, the "Governor's Vrouw," a two-act comic opera of Dutch life on Manhattan Island. The libretto is the work of Henry Sydnor Harrison and Melville Cane, and the music is by John Erskine. These men are members of the senior class of Columbia College. Mr. Napier Lothien has been engaged to stage the production.

American Opera.

Pirates of Penzance.

THE week at the American Theatre opened on Monday night with Sullivan's rollicking opera, "The Pirates of Penzance," cast as follows:

Major-General Stanley, of the British Army.....Frank Moulan
Richard, a pirate chief.....William Pruette
Samuel, his lieutenant.....Frank H. Belcher
Frederic, a pirate apprentice.....Reginald Roberts
Edward, sergeant of police.....Louis Casavant
Mabel, Major-General Stanley's youngest daughter,
D. Eloise Morgan

Major-General Stanley's daughters—

KateGertrude Quinlan
EdithBelle D'Arcy
IsabelMattie Marx
Ruth, a piratical maid-of-all-work.....Maude Lambert

Principal and chorus were well drilled and the scenery was effective, but there was an indifference exhibited to the text which is important, as in the music in these Gilbert & Sullivan works Mr. Gilbert properly insists upon the distinct enunciation of each syllable and the proper inflection and emphasis upon each word, as much, or most, of the satire is lost when the text is slovenly spoken. Mabel could not be understood at all, and her acting was angular and on the dilettante order. A great deliberation in the dialogue can be used; in fact, repose is essential to the whole scheme of Gilbert and Sullivan.

The action was full of life and the performance went off with vim and energy. Miss Lambert was an effective Ruth, and the men did very well.

Hambourg and the Kneisels.

Mark Hambourg, the brilliant young Russian pianist, sandwiched a concert in Boston with the Kneisel Quartet between his last two New York recitals, and this is what that conservative and exacting critic, W. F. Apthorp, says of his performance in the Boston Transcript of January 31.

Mr. Hambourg's recognition of his situation, as merely primus inter pares, was evident from the outset, and showed an artistic feeling that he had not manifested before. His playing of the piano part was not only fine technically, but was admirable concerted playing—strong in taking the initiative, sympathetic in accompanying. And in his more modest position of concerted playing he showed that his feeling is not merely vehement, but also profound and genial. The string parts were played admirably by Mr. Kneisel, Mr. Svecenaki and Mr. Schroeder. The whole thing went to a charm.

The difficult piano part was played most admirably by Mr. Hambourg, who restrained the iron strength of his fingers and kept his work in the place intended for it.—Boston Saturday Evening Gazette, February 3, 1900.

Becker Lecture-Muscale.

Gustav L. Becker conducted his regular lecture-musical on Saturday morning, at his home, 1 West 104th street, with another program on the general topic of musical representation of scenes in nature. The subject was "Animal Life," and the lecturer spoke of two ways by which an idea of an animal could be suggested by musical tone. The first was by association of ideas through imitation, as of the lion's roar, the trill of birds. In the second place, most animals make a direct emotional impression upon the observer; the lion, of majesty; the kitten, coquetry; the dog, fidelity. Music that would make the same emotional impression upon the hearer could be legitimately employed to suggest the animal in question, as in MacDowell's "Eagle."

In the Alabiéff-Liszt "Nightingale," which Mr. Becker played, both methods are most successfully combined. Mr. Becker's piano pupils illustrated the lecture with a well-played program. The assisting artist, Mme. Jenny Grau-Maier, mezzo soprano, sang Brahms' "Nightingale" and Schumann's "Marienwurmchen," and was obliged to add another number, "When the Cows Come Home."

In the evening of the same day Mr. Becker played the "Grand Polonaise" in A flat of Chopin at a concert in Jersey City.

Frieda Siemens.

Miss Frieda Siemens, who, five years ago, played in New York, Boston and Western cities with Victor Herbert's orchestra, as a child pianist, has arrived from Europe, and will appear in a recital at Mendelssohn Hall, Tuesday afternoon, February 13, at 3 p. m. Miss Siemens was a favorite and the last pupil of Clara Schumann.

Adler Concert, February 12.

Christine Adler, the Brooklyn contralto, will give her concert next Monday evening, at the Central Presbyterian Church, Marcy avenue, with the following eminent artists: Hobart Smock, tenor; Leo Schulz, cello; I. H. Meredith, bass; Paolo Gallico, solo pianist, and Henry Schmitt, violinist, whose name was inadvertently omitted in a recent mention of this concert. Accompanist, F. W. Riesberg.

MUSIC GOSSIP OF GOTHAM.

NEW YORK, February 5, 1900.

CHRISTINE ADLER, the director of the Chaminade Club, of Brooklyn, is to be congratulated on the success of the musicale of last week, when the club sang various selections by Denza, Vincent and others, and to the evident delight of the listeners, who were gathered in the large Adler parlors.

The assisting artists were Miss Fannie Edwards, Miss J. A. Howard, Miss Edna Haymes, Mrs. W. F. Pettes, William G. King, violinist, and Samuel Adler, pianist.

The club sings well and the fair director wields the baton with vigor and grace; there are some twenty singers in the club. Young King was the sensation of the evening, for he plays the violin well; it seems almost a natural instinct with him, so young is the boy.

Prof. and Mrs. F. J. Kirpal, of Flushing and New York, gave their annual students' concert at the Waldorf-Astoria last Thursday afternoon before an audience which thronged the handsome concert room. There were several choruses, sung by the vocal students with good effect, and vocal and piano solos without number. Perhaps Miss A. T. Briggs is the most advanced; she sang the aria from "Die Freischütz" with much style. Mary Hallanan also sang more than well, and others who participated were the Misses Dorothea Fischer, Muriel Gogert, Gertrude Alles, Olga Bankier, Marion Hannon, Margaret McKnight, Zelia I. Hicks, Bertha Schloo, Natalie Howland, Annie Hallanan, Anna Braeutigam and Master Theodore Lindorff, the pianist who has been before mentioned in these columns. Mrs. Kirpal herself was on the program for a brace of solos and W. Spence played a violin obligato. All the accompaniments were played in most musicianly fashion by Professor Kirpal, and the audience was manifestly pleased with the numerous and varied offerings of the afternoon. The Kirpals are to be congratulated on an excellent showing with their pupils, who display careful guidance and thorough teaching.

Walter C. Gale's organ recital at Mendelssohn Hall was an example of the absolute necessity of the organist being intimately acquainted with his instrument; Gale was not at home on this somewhat limited organ, hence did not do his best work. I have heard the young man play the "Tannhäuser" overture, wonderfully made as it is, fearfully difficult without question, and with an approximately adequate interpretation. But this was on his own church organ, which he knows by heart; on the Mendelssohn organ there were slips without number, and but for the adaptability and alertness of the organist there would have been a general smash-up. His fluency of technic and musicianly phrasing were especially evident in the Widor pieces, and his accompaniments at all times models of sympathy and discretion.

Mr. Bernstein sang, in place of Miss Anderson, the following: "Honor and Arms," "In Diese Heiligen Hallen," "Der Doppelgänger," and made much impression by reason of the sonority of his voice and splendidly distinct enunciation. He should, however, assume a less stilted position, and particularly with his arms.

Mrs. Mary Chappell Fisher, the Rochester organist, was one of the features of Dr. Gerrit Smith's last organ recital, playing Hollins' "Benediction Nuptiale" with much expression and musicianly phrasing. She is an excellent artist, and should have an appearance at one of the American Guild of Organists' meetings.

Mr. Witherspoon was also on the program, but the writer arrived too late to hear him. Many of us, however, know and appreciate this beautiful voice, intelligently handled, and coupled with the personality that always wins.

Last Monday, at 3:30 p. m., Miss Marguerite Hall was the special soloist. This was the 267th free organ recital.

Kate Stella Burr's name is so well known it is superfluous for me to particularize; enough that she is as busy as ever, perhaps a little busier, as this is the height of the season. She was the accompanist at the Fortnightly Club, at the Metropolitan Club, for Mrs. Alling, at numerous private musicales, is a member of the program committee of the local branch of the New York State Music Teachers' Association, coaches singers, is organist-director of Grace Methodist Episcopal Church, where she has special musical services the last Sunday evening of every month, and has other interests. A bright and brainy woman, Miss Burr has made for herself a name and place in the busy metropolis, and this by sheer force of enterprise and merit.

Arthur Voorhis, the pianist, began his series of recitals

at Clifton place, Jersey City, yesterday (Tuesday); among his numbers were the Beethoven Sonata, op. 31, No. 3; "Promenade," by Heller; "Chant des Naiades," by Mart; "Marche Militaire," Schubert-Tausig; his own graceful gavotte and other pieces. Mr. Voorhis teaches at St. Catherine's Hall, Brooklyn, a girls' school; has pupils in New York, also and, what between the three cities keeps busy.

Genevieve Bisbee continues her Sunday afternoons, and as samples of recent programs she played I append the following:

JANUARY 15.	
Minuette	Schubert
Impromptu, F minor	Schubert
Nocturne, F sharp	Chopin
Waltz, E minor	Chopin
Poem, Erotic	Grieg
Fantaisie	Schütt
Liebestraum	Liszt
JANUARY 21.	
Grillen	Schumann
Fantaisie (Carnival Mignon Suite)	Shütt
Impromptu, C sharp minor	Chopin
Prelude in G	Chopin
Prelude in A	Chopin
Etude, C sharp minor	Chopin
Etude	Leschetizky
Allemande and Gavotte	D'Albert

The piano lecture recitals given by Mr. and Mrs. Conrad Wirtz, at the school music rooms, 112 West 125th street, interest many Harlemites, and that of last Saturday saw a goodly gathering of people, who heard a program of considerable variety, ranging from Beethoven to Stavenhagen, as follows:

Sonata, op. 27, No. 2	Beethoven
Minuette, from Sonata in A flat	Weber
Rondo, from Sonata in C	Weber
Caprice, A minor	Mendelssohn
Caprice	Stavenhagen
Si Oiseau j'Étais	Henselt
Studio di Concerto	Martucci
Scherzo, B flat minor	Chopin
Impromptu, A flat	Chopin
Bolero	Chopin

Each number was preceded by a short descriptive analysis, and this feature lent interest to the program.

Willis Granger is a voice pupil of Parson Price, now with the Columbia Stock Company, of Newark, N. J., and this young man recently achieved much success on his appearance in "The Cherry Pickers." Arthur's four act drama, playing the part of John Nazare. A local paper said of him:

"Mr. Granger is an actor of unusual ability, and was well received. He caught the fancy of the patrons of the house at once, and was a big favorite before the play ended."

A German song recital was given at Knabe Hall last Friday afternoon, by the sisters Madame Schulz-Wichmann and Madame Lowe-Wichmann, assisted by Fräulein Theresa Triacca, accompanist. Solos, duets, all in German, constituted the program, said to have been well rendered by the sisters, who are new to the concert stage of the metropolis.

F. W. RIESBERG.

J. Warren Andrews and Quartet.

Mr. Andrews recently dedicated the new Hutchings organ in the Briarcliff Congregational Church, playing a varied program, ranging from Bach to Batiste, and including also his own "Reverie of Home." The quartet of his church has issued a handsome circular, with pictures of all concerned, namely, Miss Estelle Harris, soprano; Mrs. Jennie King-Morrison, alto; William R. Squire, tenor, and Oley Speaks, bass, with Mr. Andrews' own amiable countenance as a centerpiece. They may be engaged, singly or collectively, for concerts, recitals, or wherever the services of first-class artists are desired. Recent programs of the Church of the Divine Paternity show great variety in the music, a few selections being: Anthem, "O Mother, Dear," Philo A. Otis; solos, and "Lovely Appear," from "The Redemption," Gounod; "Blessed Are They," C. P. Morrison; "The Heavens Are Telling," Haydn; "On Thee Each Living Soul," from "The Creation," Haydn. Among the organ pieces are March from Beethoven's "Egmont," a Haydn quartet largo, Chauvet's Andante in D flat, "Marche Solennelle" by Claussman, "Marche Nuptiale" by Tombelle.

Russell, of Newark.

The College of Music of that city has in Louis Arthur Russell an active dispenser of good things musical. There is now a series of subscription concerts given by the faculty, graduates and senior students at Wissner Hall, and the first of these had a classical program, on which such little known works as Mozart's "Divertimento" in E flat, for piano, clarinet and viola; Schumann's suite of songs, "Frauenliebe," &c., were given.

Mr. Russell is musical director of the college, a vice-president of the New York State M. T. A., and a man of vigor, with a successful career behind him.

"The Carreno of the Violin."

The critic of the Chicago *Evening Post* has found a new name for Leonora Jackson, "The Carreno of the Violin." Here is what he says:

"Miss Leonora Jackson was given the most enthusiastic reception any soloist of her sex has had at these rehearsals since Teresa Carreno appeared three years past. Miss Jackson played the difficult Brahms Concerto for violin, than which there are few more intricate test compositions for the instrument. The artist merits high praise for the way in which she issued from the task.

"In the cadenza the phrasing was superb, and there seemed more feeling, more of heart, more of sentiment in that passage than in anything else Miss Jackson did. Her tone is broader than that of any other woman violinist we know, not even excepting Miss Maud Powell. And it may be said that masculine qualities predominate; it might not be far away from fact to term Miss Jackson the Carreno of the violin."—Chicago Evening Post, January 20, 1900.

MORE CINCINNATI NOTICES.

Miss Leonora Jackson fully sustained the impression she made at the afternoon concert: in fact, she seemed to stand in evidence that there is a great deal of the poetic in her nature. But this poetry is of the tender, graceful and refined sort.

Her temperament was shown to best advantage in the *romanza* (second movement) of the Brahms Concerto. She imparted to all the movements of the Concerto breadth and a high order of intelligence. Her playing of the cadenza—one composed by Joachim—was a marvelous exhibition of the technical, as well as musical, side of her art.—Cincinnati Commercial Tribune, January 20, 1900.

Miss Leonora Jackson combines with eminent gifts a remarkable technic and superb musical understanding. The power with which the graceful little lady handles her bow is truly remarkable, and it is an admirable feature of her work that she has this strength entirely in her arm.

Miss Jackson's rendition of the Brahms Concerto, especially the second movement, was ideal. She was fully equal to the great technical difficulties of the work, and her interpretation was most excellent. The audience responded with enthusiastic applause and would not cease until Miss Jackson gave two charming encores, which called out renewed enthusiasm.—Cincinnati Daily Volksblatt, January 27, 1900.

Miss Leonora Jackson chose wisely, I think, the Brahms D major Concerto. Those who see nothing in Brahms claim that this Concerto is an ungrateful one for the violinist. For my part I think it exalts the virtuoso. The first movement is colossal. In its superb proportions, dignity and beauty of detail it can be compared to some great Gothic cathedral.

The violinist compelled admiration by her fine musical feeling, intellectual certainty and repose. The performance of the last movement, in which she used the Joachim cadenza, was a test of true virtuosity. In this Miss Jackson won a sound triumph.

In Miss Jackson's playing there is not a trace of anything beyond devotion to a high ideal. She has a pure, human tone, a remarkable bow arm, and a highly developed technic that never obtrudes itself.—R. I. C. in Cincinnati Times-Star, January 27, 1900.

Ludwig Bonvin, of Buffalo.

The Jesuit priest, of Canisius College, has the past year issued the following compositions, mostly Breitkopf & Härtel:

- "Morn On the North Coast," op. 50, cantata for mixed chorus, baritone solo and orchestra.
- "Dominus Illuminatus Mea" ("The Lord is My Light"), op. 51, chorus à capella for mixed voices.
- "New Life," op. 54, for soprano, with piano and violin.
- "Vanishing Hope," op. 55, for mezzo soprano or baritone, with piano and violin.
- Melodie, op. 56, for violin and piano.
- Two sacred songs, op. 57: "My God, I Love Thee," and "Rest Thee, My Jesus" ("Virgin's Cradle Song"), for medium voice, with organ and cello.

Father Bonvin has written much in the large forms, for orchestra, mass chorus, &c., and is now evidently turning his attention more to smaller works. His is a great talent, sure of recognition.

Mr. and Mrs. James Lawrence Blair.

Mr. and Mrs. James Lawrence Blair, who left New York for their home in St. Louis on Saturday last, occupy a most prominent position in the musical world of St. Louis, and their music room is among the finest in the country. Mr. and Mrs. Blair visit our city quite often during the season, Mr. Blair to attend to legal business and Mrs. Blair to get the benefit of some lessons from her teacher, Francis Fischer Powers. Mrs. Blair (whose voice is a rich contralto) returned to St. Louis on Saturday in order to be present at an important musical function, in which she has a prominent part.

Pappenheim Busy.

We hear from Mme. Eugenie Pappenheim that she is busier this year than she has been for several seasons past. In fact, almost her entire time is taken, and still more applications for vocal lessons are coming in daily, especially from out of town. Madame Pappenheim has made for herself a reputation as a teacher of voice culture which is equal to that which she formerly enjoyed in musical circles as a great prima donna. She is honest and painstaking in her work, and has adopted a vocal method which is commendable. No wonder that she is successful! And, too, she possesses the affectionate regard of all with whom she comes in contact.



CINCINNATI, February 8, 1900.

AN ensemble evening of modern works for piano and violin was given on Friday evening, February 2, in the Scottish Rite Hall, by Frederic Shailer Evans, pianist, and Pier Adolfo Tirindelli, violinist, of the Conservatory of Music faculty. The following program was presented:

Sonata, op. 24, E minor (first time in America).....Sylvio Lazzari
Suite, op. 44, D minor.....Edward Schütt
Sonata, op. 75, D minor.....Saint-Saëns

The rhythmic character of the sonata by Lazzari strongly resembles Mascagni. The movements are ingeniously worked out with an elaborate technical equipment. In decided contrast with this product of the modern Italian school followed the suite by Schütt, which discloses a grateful ensemble and is thoroughly pianistic. The closing number is as individually Saint-Saëns as anything he has written.

This interesting program was played with a mastery of the subject matter. Mr. Evans commanded an equipoise and repose that were only equaled by his interpretative faculty. The beauty of his ensemble playing lies not only in his absolute sense of values, but in the breadth and intelligence which characterizes all his work. He seemed to be particularly inspired to the occasion. His thorough musicianship was always in evidence. The very fibre of the music's individuality was laid bare in the sympathetic reading. It seemed to be the dual reading of tone poems in which both voices were naturally blended. In the suite Mr. Evans succeeded in giving value to particular points in the reading which emphasized the meaning and brilliancy of the composition. There were a particular roundness and finish to his reading of the Saint-Saëns Sonata. Mr. Tirindelli's playing contributed equally to the beauty of the ensemble. His tone was sympathetic, his technic unflinching. Seldom, indeed, is such ensemble playing offered to the public.

The faculty of the College of Music invited the student to be its guests at an informal social tendered this evening in the Lyceum and College buildings at 8 o'clock. After an hour's enjoyment of an impromptu program of good music, the remainder of the evening was devoted to social intercourse, accompanied by light refreshments and the enticing strains of a select orchestra. The Lyceum was cleared of its seats, and the floor waxed to accommodate those who wished to dance, a feature of the evening's entertainment that proved popular with the majority of students.

The second Orpheus Club concert, under the direction of Chas. A. Graninger, on Thursday evening, February 1, presented the following program:

Praise of Music.....Isenmann-Buck
Concerto.....De Swert
Our Tiny Bark is Drifting.....J. Beschmitt
Air.....Bach
Le Cygne.....Saint-Saëns
Tarentelle.....Popper
Symphonic Ode, The Desert.....Felicien David

The club was assisted by Miss Elsa Ruegger, cellist, and Miss Helen May Curtis, reader. The chorus was in fine form and its singing much improved over that of the first concert. The tone quality and expression were generally good. The attack in the Symphonic Ode was prompt. Miss Ruegger was warmly welcomed. Her playing is technically superb, and her tone sympathetic as well as endowed with strength. Sidney C. Durst played the piano part of the concerto in a musicianly manner.

J. A. HOMAN.

William Shakespeare.

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The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Recessional	De Koven
R. S. Pigott (January 31)	New York City
Two Loves	Clayton Johns
Francis Rogers (January 29)	New York City
Francis Rogers (January 31)	New York City
Francis Rogers (February 6)	New York City
My Heart Sings	Chaminade
Martha Miner (January 26)	New York City
A Rose Fable	C. B. Hawley
Martha Miner (February 5)	New York City
Robert Hoses, Jr. (February 3)	Cincinnati, Ohio
The Lark Now Leaves Her Watery Nest	Horatio Parker
Robert Hoses, Jr. (February 3)	Cincinnati, Ohio
Captive Memories (Song Cycle)	E. Nevin
Atlanta Symphony Club	Atlanta, Ga.
Delight	Luckstone
Mme. Avery Strakosch (January 22)	Washington, D. C.
In Memoriam (Song Cycle)	Lisa Lehmann
David Bispham (January 24)	Brooklyn, N. Y.
Danny Deever	Damrosch
David Bispham (January 22)	Philadelphia, Pa.
David Bispham (January 25)	New York City
David Bispham (January 29)	Orange, N. J.
David Bispham (February 2)	Chicago, Ill.
David Bispham (February 5)	Champaign, Ill.
David Bispham (February 6)	Rockford, Ill.
David Bispham (February 7)	Chicago, Ill.
Robert Hoses, Jr. (February 3)	Cincinnati, Ohio

Louis V. Saar's "Ganymed."

Louis V. Saar's dramatic scena, "Ganymed," is to be sung by Madame Schumann-Heink at the May festivals of Milwaukee and Cincinnati. The extraordinary success of this new work in the last Philharmonic concerts is shown by the following comments in the daily papers:

Mr. Saar's work is melodious and dignified.—Herald.

The work is a fine piece of musical writing.—World.

Broadly melodious, appropriately expressive and finely orchestrated.—Tribune.

Mr. Saar's new dramatic scena for contralto and orchestra, "Ganymed," pleased the audience, and with reason. Mr. Saar has undertaken his task in a sincere spirit. He has written a fine piece of introductory recitative, melodious in its character and dramatic in its significance. His Andante and Allegro, which follow, are conceived on broad lines and written with skill. The orchestral accompaniment is well devised, and the composition as a whole is sufficiently dignified and meritorious to have deserved thoroughly a place on a Philharmonic program.—Times.

Mr. Saar's "Ganymed" made a favorable impression on the audience. The text, taken from Goethe's poem, gave the composer opportunity to write a melodious and dramatic piece of recitative and two following movements, musically interesting and admirably constructed for the orchestra.—Sun.

"Ganymed" proved to be uncommonly dramatic and colorful. It gave eloquent utterance to the ideas of the text. It is well planned, vigorous, spontaneous music, full of the composer's personality and not lacking in melodic charm or expressive force.—Mail and Express.

It is skillfully constructed, broad in outline and generally attractive and effective.—Commercial Advertiser.

There is inspiration in the composition. It displays invention of no slight originality, nor is it lacking in artistic unity. The whole is wohl klingend, and the alto voices are managed most successfully. The instrumentation is noble, characteristic and of rich color. Saar can reckon "Ganymed" among the best works that he has produced.—New York Staats-Zeitung.

With the exception of Brahms, seldom has anyone approached the musical rendition of a masterpiece with such success.—New York Revue.

Even at the first hearing we recognize a fullness of charming beauties. The orchestra is handled absolutely symphonically. The instrumentation is modern, but never overcharged.—Morgen Journal.

Mrs. Hadden-Alexander Busy.

Mrs. Alexander recently played in the series of "Free Lectures to the People," giving a program of modern composers in brilliant fashion. Previous to playing, she made remarks concerning each selection, and thus heightened the interest in them. Others who have taken part in these affairs are Dr. Hanchett and H. W. Greene. She also played recently for the St. Luke's Hospital, Saturday evening, and at the handsome music room of Charles Davis, on West Eightieth street, a music room containing a beautiful large pipe organ and other music effects. She will leave shortly for a Western trip, playing at many well-known schools, colleges and private musicales.

Apollo Club.

The Apollo Club, of New York, W. R. Chapman, conductor, will give its second concert this season on Thursday evening, February 8, at the Waldorf-Astoria. Miss Olive Celeste Moore, contralto, and Miss Anna Otten, violinist, will be the soloists. Several members of the club will also be heard in solo numbers.



PORTLAND.

PORTLAND, ORE., January 16, 1900.

ANDREW BOGART, of San Francisco, has been making a tour on this coast this season. He gave a concert here to a very large audience at the Arion Hall. Mr. Bogart's voice is a delightful baritone.

Considerable interest has been manifested in a series of six symphony concerts to be given at the Marquam Grand during the season of 1899-1900, under the direction of Charles L. Brown. The first of these concerts took place on January 5; after this the concerts will be given at intervals of four weeks. Mrs. Rose Block-Bauer was soloist for the first concert. Beethoven's Fifth Symphony was the most notable feature of the orchestra's work. The second symphony concert is announced for Tuesday evening, February 6. The symphony selected for that occasion is Mozart's in G minor.

Anton Schott has given six descriptive concerts this winter, his programs being well chosen, and consisting of such composers as Wagner, Weber, Cornelius, Schubert, Schumann, &c. Miss Sheucking's accompaniments and Mr. Vanod's explanations of the different works added materially to the success of the concerts.

The Hidden-Coursen String Quartet gave a Mendelssohn and a Schumann quartet at their last concert, which was the second chamber music concert of the season. The third concert will take place on Wednesday, January 31, the numbers on the program being Haydn Quartet, op. 76, No. 1, and the Grieg Quartet in G minor.

The Musical Club has arranged for an organ recital by Clarence Eddy, who will be here about the middle of February.

Mrs. Rathbone Carpenter will give an illustrated lecture on Wagner's "Lohengrin" for the February meeting of the club.

Manager S. Calvin Heilig, of the Marquam Grand, is making every effort to bring to Portland Mme. Emma Nevada, who is at present touring on the Coast. If Mr. Heilig succeeds, Madame Nevada will be here some time during January.

On Wednesday of this week there will be an evening of sacred music at the Trinity Church. Dr. A. A. Morrison, rector of that church, will give the great bass solos from "Elijah." The organist, Mr. Lighter, will assist him with a number of organ solos, and Gustav Mueller will contribute several numbers on the violin. The program opens with Handel's "Largo."

At a concert given by the Grace Methodist Church parts of "The Messiah" were given. Mrs. Rose Block-Bauer singing the soprano solos so well known, viz.: "I Know that My Redeemer Liveth," "Rejoice Greatly," and, with Mrs. Max Shillock, contralto, "He Shall Feed His Flock." Mrs. Shillock also sang a number of well-selected solos.

Vladimir de Pachmann gave two concerts in Portland last week. The audience was unusually enthusiastic and demonstrative, at the end of both concerts, refusing to move until M. de Pachmann had responded to their entreaties for more.

FLORA BAUER.

MINNEAPOLIS.

OFFICE THE MUSIC I. COURIER,
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MINNEAPOLIS, Minn., January 24, 1900.

THE title "Musical Minneapolis," was never more rightfully bestowed than in the events of the Thomas Orchestra concerts, and the lecture given by Mrs. Thomas, the week previous to the concerts. These events are marked ones for the history of the Thursday Musicales, under whose auspices they were given. One feature of the business in connection with the concerts is, that no guarantee was asked of the citizens at large, neither was any one party, or club of several people, allowed to buy out the house. The officers and executive boards of the Thursday Musicales adhered strictly to their plans of making their attractions in very "deed and truth" public educators, so the scale of prices for tickets was within reach of the masses. The Lyceum was packed to the doors. At the evening concert standing room was at a premium.

At the matinee Monday, January 22, Beethoven's Seventh Symphony was the feature of the program, and I need not say how well this splendid orchestra can give it. Thomas is always the same magnetic director, with immense learning at his command.

At the evening concert honor was bestowed upon our city, in the appearance of our own sweet voiced singer, Maud Ulmer-Jones, and I am glad to record that she did not disappoint her friends. If ever a proverb fell flat, "a prophet," &c., it is in the case of Maud Ulmer-Jones, of Minneapolis. It not infrequently happens, though, that an ambitious artist, while reaching out for larger honors, loses sight of the smaller, but by no means less in value, of home compliments. Music lovers in Minneapolis are immensely proud of their own talent, and appreciate to the full any distinction which comes to them.

To my intense regret I have to record the departure of Mrs. H. W. Gleason for Boston, which city is to be her future home. Mrs. Gleason has been the honored president of the Thursday Musicales ever since the first few months of its organization, and to her executive ability and fine tact, as well as her own musical scholarship, are due the great and almost unprecedented success gained by the club. From my own personal knowledge of Mrs.

Gleason I can truthfully say, all self aggrandizement has been entirely lacking, and the progress and real advancement as a club her one aim to secure. The community will feel her loss very much, while the club will find it no easy task to fill her place. Your correspondent can but express the hope that the future movements of the club will maintain its past enviable record. Boston musical circles will certainly gain in the loss entailed upon Minneapolis when Mrs. Gleason leaves.

We are soon to have the pleasure of hearing Joseffy, thanks to the Institute of Arts and Letters. The next musical event is the second Apollo concert, for which the club are in active preparation. One of the best directors in the West is Emil Oberhoffer, the accomplished director of the Apollo Club. A thorough scholar, possessing a magnetic personality and the soul of a born artist, it is not to be wondered at that such magnificent success has come to our Apollo Club. As a musical organization they compare well with those in the older cities of the East.

Maude Burdette, contralto, late of St. Paul, has moved home and studio to Minneapolis, although she still sings at the Jewish Synagogue in St. Paul. Her church positions in both cities she has held for years, but we are heartily glad that she likes her stamping ground in Minneapolis well enough to make her home with us. Miss Burdette has a big, dramatic contralto voice, which she knows how to use, and as well enjoys in the using. Madame Schumann-Heink complimented Miss Burdette very highly on the possession of such a voice, and thinks she should be on the stage and not in the studio. More anon.

DENISON.

DENISON, Tex., January 25, 1900.

THE Lombardi Italian Opera Company has just given two evening and one matinee performances here, "Carmen," "Il Trovatore" and "Lucia" being the operas given. The company, though small, is in point of excellence very acceptable, and met with fair success.

Under the auspices of the Derthick Club, Edward Baxter Perry delighted us with a recital January 8, the piano playing element being particularly pleased.

December 15 a concert for charity was given at the Denison Opera House, the affair being arranged by W. B. Hodges, a highly esteemed violinist and teacher. Miss Anna Legati, Mrs. Thompson, Mrs. Elkin, Mr. Hanks, Miss Gittie, Miss Zana Marsh, Mr. Robinson, Mrs. Giles and Annie Hodges contributed their services. Annie Hodges, who is only ten years of age, shows unusual talent as a violinist. She is advanced far beyond her years and has been carefully taught.

Miss Carrie Marshall, our most ambitious teacher of piano, is spending the season in Chicago, studying with Madame Zeisler. Miss Marshall's return is anxiously awaited.

Despite the fact that Denison has a number of piano teachers, there yet exists a good field for a properly equipped pianist.

NEW ORLEANS.

NEW ORLEANS, January 28, 1900.

THE saying "on ne perd rien pour attendre" never was more justified than on Thursday night, when, after having waited for weeks, we were rewarded with "Salammbô," given for the first time in the United States. It was worth waiting for, and though it was an immense suc-

cess, Mr. Charley deserves a great deal of credit and gratitude in his big undertaking, as all the costumes, stage settings, &c., had to be brought over from Paris. The opera is composed of the eight following tableaux. The first shows the garden of Hamilcar with the revolted mercenaries; the second the Temple of Tanit and the rape of the sacred veil; the third the Temple of Moloch; the fourth Salammbô at home; the fifth a set tableaux to frame the ballet; the sixth Matho's Tent, to which Salammbô has gone to rescue the veil from sacrilegious hands; the seventh the battlefield, and the eighth the death of Salammbô and Matho.

The greatest part of the musical success was due to Vianesi, who stands among the first of orchestra leaders we have ever had in New Orleans. Madame Pacary's acting and singing left nothing to be desired—she makes a handsome Salammbô and her dressing is the perfection of taste. As Sautuza in "Cavalleria Rusticana" she is also very fine. The performance is one of the best we have had this year.

Madame Samuel is actively working up the Petschnikoff concert. It will take place on March 17. M. SAMUEL.

Bendix String Quartet.

Max Bendix, who is now located in New York, has formed a quartet which promises a revelation in ensemble work, being composed entirely of "artists" in the sense of the word, all of his associates being among the foremost musicians in America.

The members of the quartet are Max Bendix, first violin, Eugene Boegner, second violin; E. A. Noracek, viola, and Leo Schulz, 'cello.

The quartet will make their first New York appearance the latter part of February, under the direction of Victor Thrane, and musicians generally are anticipating a musical treat.

Dannreuther Quartet in Rochester.

On the occasion of the appearance of this quartet in Rochester the local papers made much of their playing, the *Democrat and Chronicle* saying:

The quartet was all its high reputation claims for it. Mr. Dannreuther is a violinist who combines soul with technique, and skill and facility of execution to a remarkable degree. His work was marked by purity and depth of tone and beauty of shading. The ensemble was harmonious and in complete sympathy and understanding, the parts being beautifully blended. The Mozart Quartet was given in masterly style, and an aria by Bach was played with a delicacy and fine shading which were a revelation, infusing into Bach a glowing warmth and brilliancy. The closing quartet was perhaps the most brilliant of all, the C minor by Raubenecker. There was an audience present, which included the musical people of the city, all of whom thoroughly enjoyed the concert.

Townsend H. Fellows at Paterson.

The favorite baritone sang recently at Paterson, at a concert under his direction given by the Hamilton Club, and made a great hit, by means of comely presence, noble voice, and ever-distinct enunciation. Mr. Fellows has many such club affairs under his direction, both in New York and elsewhere, and this enables him to place his artists advantageously.

Eddy on Tour.

SAN FRANCISCO, Cal., January 31, 1900.

Musical Courier, New York:

CLARENCE EDDY inauguration organ concerts, Los Angeles Grace Cathedral and Temple Emanuel, San Francisco, rousing successes. Time all filled. Pacific Coast circuit, sixth tour.

MARCUS M. HENRY, Manager.

Adele Lewing.

AFTER a rest and a short period devoted to further study, Mme. Adele Lewing, the pianist, will soon be heard on the concert stage again. She will play the Beethoven E flat ("Emperor") Concerto, with orchestra, at the Educational Alliance on February 18, and she is engaged to give two recitals, one at the Palatine, in Newburgh, N. Y., on the 24th, and the second at the Nelson House, Poughkeepsie, on February 27. Other engagements are pending.

A Remarkable Tour.

Max Bendix, who is acknowledged from the Atlantic to the Pacific as America's greatest violinist, made a most astounding tour last year, appearing in 105 different cities. This tour included nearly all the most important cities in the United States, and extended from New York to Portland, Ore., and from Minneapolis to Savannah, Ga.

The press notices are all of the same tenor—"wonderful, marvelous tone," "tremendous technique," "superb, artistic work," &c., and the demand for return engagements was so great that he has already given forty concerts this season and expects to give at least thirty more.

Mr. Bendix has decided to make New York his home, and will devote a portion of his time to giving instruction in the higher branches of violin and ensemble playing.

Mary E. Hallock Engagements.

Miss Mary E. Hallock, the pianist, has been engaged as soloist by the Pittsburg Symphony Orchestra for its February tour through the western part of Pennsylvania. Miss Hallock is studying the Paderewski Concerto, which she expects to play at concerts next season. Paderewski himself has promised to instruct Miss Hallock in a correct interpretation of his composition. The Browning Club, of Philadelphia, has engaged Miss Hallock as the soloist at its next concert.

Albertus Shelley Concert.

This benefit concert occurs this week Friday evening, February 9, not Wednesday, as before announced, at the Young Men's Christian Association, 125th street, Harlem. A sketch of the program was published in our last issue. Mr. Shelley has been engaged to play at the next musicale given by Mrs. Beardsley at the Knapp Mansion, Brooklyn.

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